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THE USHER GOES TO PHILADELPHIA.

And Takes Along The Gas Man—Leisurely Horse Cars—Queer Hotels—Well-filled Theatres—A Dreadful Accident—B. & S.

HOTEL LAFAYETTE,
PHILADELPHIA, Oct. 24, 1880.

You know, my dear MIRROR, when I left the office Saturday afternoon in company with The Gas Man (whose weekly "Musings" used to delight your readers Summer before last), we had an indefinite idea of jaunting away somewhere for a quiet bit of enjoyment. We haven't found it--for the simple reason that recent experience has proved it to be an unknown quantity in this dead old city. As my good friend, The Gas Man, who is of a gaseously and ghastly mathematical turn of mind, algebraically demonstrates it——

Sudden death plus 2 hell = Philadelphia.

This is his first visit to the Quaker Cemeter—City, and he came on my invitation, so it's only fair to send you word that he has not yet (5 p. m.), succumbed entirely to the enervating influences of its sarcophagus like atmosphere, that you may convey the gladsome tidings to any anxious and inquiring friends that may present themselves for latest news from the seat of war. Let me briefly recapitulate our adventures since 7 o'clock last evening when we steamed into the West Philadelphia depot.

(The following observations are for your private inspection alone—not for publication—besides, they are duly copywrighted and "entered in the office of the librarian," etc., etc.)

Everybody who has been here knows what a leisurely and comfortable ride he has to take by the horse-cars down into the city. They give the passenger a chance to view the town in sections. This is an excellent arrangement for Philadelphians, whose delicately constructed nervous organizations could not withstand the shock of a continuous ride of two miles at an ordinary pace. It is also appreciated by the horses, that are never subjected to weariness, and the conductors and drivers who delight in this "go-as-you-please" system. They went very much as they pleased on the car in which we embarked. First, the conductor remarked with cheerful familiarity that he "felt hungry," and suiting the action to the word he anchored the car in front of a cheap eating house, and left The Gas Man and myself together with two or three other people, with the kindly advice "make yourselves at home." We did, until our friend took command again a quarter of an hour later, brushing some stray scrapple from the silk facing of his Prince Albert coat. Once more we were *en voyage*. The Gas Man consulted his watch, and averaging our progress by the past half hour, elaborately calculated that we would arrive at our destination, the West End Hotel, precisely at 11:30 p. m. This encouraged my drooping spirits. I had feared we should be obliged to lodge all night in the car. Three squares further on our vehicle halted again, to enable the driver to play off a game of pool with the proprietor of an adjacent billiard saloon. During his absence our conductor stretched himself comfortably out across the front platform and sweetly napped. Impelled by a heartless desire I could not quell, I felt emboldened to shake his prostrate form and inquire in dulcet tones why he did not put his money in bank and let it draw interest while we waited? He vouchsafed no reply to my well-intended suggestion, but snored again. By-and-bye the driver returned—but not to set us in motion. He became involved in a heated political discussion with the conductor of an up-car, which promised to last until after Nov. 2. The Gas Man and I stealthily crawled out, and started pedestrian fashion for the West End, which we shortly after reached, with hearts full of thankfulness, stomachs full of emptiness, and the appetites of two woolly elephants. We made for the restaurant, like good citizens and New Yorkers, the first thing. A bill of fare was presented to our famished gaze that displayed immense variety—and cook's French.

The Gas Man wrote out our order and handed it to a swallow-tail coated darkey of solemn mien. He glanced over it carefully and returned it with the remark:

"Sorry, sah; but we's all out o' some ob dese articles. We ain't got no chicken; we ain't got no blue fish; we ain't got no oyster patties; we ain't got no salad; we ain't got no—"

"D—n it!" exclaimed The Gas Man, dropping into our ebon-hued attendant's colloquial style, "it seems you ain't got no *nothing*, and we ain't got no use for such a house. Come, Usher," and we left the hotel where you had to ask not for what they'd got but what they hadn't got. We turned around the corner at Broad street and settled ourselves at the pleasant hotel from which I am writing, where we found handsome apartments, admirable *cuisine* and good attendance. I glanced over a newspaper to find a theatre where the balance of the evening might be spent. There was little variety. At the Arch the Gosche-Hopper crew were playing 100 Wives. We both knew the Danites by heart, and didn't care particularly about wasting our time on a poor equivalent. That wouldn't do.

"Well, there's Dreams at the Park, Otto at the Chestnut, and—"

"I couldn't stand Dreams aga'n," remarked The Gas man, wisely. "I laughed too much for sanitary happiness when I saw it at the Bijou Opera House. Otto's played out."

"Then there's only Lotta left at the Walnut, and Around the World at the Chestnut Street Opera House."

"Let's go there," said my friend. That settled it; we started.

The clerk told us to avoid Chestnut Street on our way to the theatre. There was a big political procession going on, and there'd be a fearful crowd. I told him that we loved crowds. Courted them assiduously, fact. I looked for the great demonstration but couldn't find it. There were a few straggling torch-bearers scattered along the sidewalk, but they had about as much sign of life as if they had been planted during the Hayes-Tilden campaign, and had vegetated ever since.

The Chestnut St. Opera House is a beautiful theatre, although its beauty does not substantiate Manager Goodwin's boast that it is "The handsomest theatre in America." The lobby is spacious and handsomely decorated; the box office is not a box office at all, in the commonly accepted idea, but merely a larger window in the wall, behind which sits the treasurer, very much in the fashion that those officials preside in the English theatres. The manager's private office opens off the lobby and is tastefully furnished. At the right are two larger smoking rooms well adapted to the convenience of nicotine poisonees. The auditorium has been completely rebuilt, and no vestige of the rickety old box that Fox notoriously mismanaged remains.

The plan is the old horse-shoe shape, with shallow balcony and gallery, and a decided pitch to the floor. The walls are papered in dark crimson and gold; the orchestra chairs (models of comfort) are upholstered in plush of the same hue; the boxes are commodious, and well placed. There is one grave error in the construction of the upper part of the house. In case of fire there is insufficient means for emptying the tiers. Down stairs the modes of egress are ample. Last night the gallery was packed to suffocation, and I heard Mr. Goodwin hauling Zimmerman over the coals for putting a couple of hundred more people there than it could in safety hold.

Such an easily amused audience I have never seen. They roared over an ordinary comedian who played Passe Partout funerally; they howled over a melancholy Phineas Fogg; they screamed at the musty jokes of Miles O'Pake. In short, it was a deliciously idiotic audience.

The Kiralfys scarcely do their duty to our country cousins, in the way of fulfilling printer's ink promises. However, they seemed satisfied with shabby costumes, wornout scenery, and skinny coryphees, and if the simple rural mind is so easily contented, we must not complain. The Kiralfys know better than to foist such spectacular dross upon the New York public. One act of Around the World sufficed to send us away, and we dropped in to see the closing scenes of Zip with sprightly Lotta at the Walnut. This little lady fairly owns the stolid Philadelphian heart, and of course the old-fashioned theatre was filled. Lotta did not act with her accustomed spirit however. Her kicks were not so spontaneous, her shrugs seemed artificial, and her winks were spasmodic.

Philadelphians only show signs of life when they are in the theatre: *ergo*, the drama should be pushed and encouraged as much as possible in their city.

The Gas Man is ill to-day. He fainted at the dinner-table, and a negro hall-boy and myself carried him up in the elevator to his room. The cause was simply this: the waiter who was assigned us was neither more nor less than a *garcon* from Cork. In order to keep up the delusion that he was a Frenchman, he had partaken generously of garlic. The fact was evident some moments before he came in sight. He had a disagreeable habit, that *garcon;* he seemed to take a hideous delight in placing his face in close proximity to that of The Gas Man. Otherwise he was a very nice, clean *garcon*. My friend stood the infliction for some time. By-and-bye a fearful pallor o'erspread his usually florid countenance. He looked the *garcon* falteringly in the face, and murmured:

"*Will* you go away?"

The *garcon* didn't understand. He bent his face still closer toward The Gas Man, and breathed a lot of garlicized apologies directly upon his gasping countenance. Matters were becoming serious, and I interfered.

"Here's a quarter, waiter," I said; "I don't know whether or not you are dead and gradual decomposition has set in; but I do know that my friend here will die shortly if you don't instantly leave the room."

He left, but it was too late. The fatal garlic had done its fell work. The Gas Man fainted.

* * * * *

He is better now, and is calling lustily for brandy and soda. I think a small dose will benefit us both. Faithfully yours,

THE USHER.

The Rive-King Concert company recently dedicated a new Music Hall at Waltham, Mass.

Mr. D'Oyly Carte has purchased the new French opera, Les Noces d'Olivette, which has had a great success in Paris, for production in the United States.

The reports to the effect that Carl Rosa is contemplating an American opera season with Clara Louise Kellogg next Autumn are hardly likely to be realized. Carl Rosa has plenty of work before him in England.

In return for the degree of Doctor of Music which was lately bestowed upon him by the University of Breslau, Johannes Brahms has dedicated to the university a composition in which the ways of students are the motive. It will be played under the composer's direction at Breslau on the 4th of next January.

THE WORLD'S METROPOLIS.

LONDON, Oct. 13, 1880.

The Corsican Brothers regarded as a drama is decidedly not a good one, nor one calculated to enhance the reputation which Mr. Dion Boucicault has attained as a dealer in and manufacturer of Irish melodramas. It is to its supernatural elements that it owes its entire attraction, for it is apparently not desired that any interest should be aroused by the film of hackneyed story which is merely utilized to set in dramatic working the weird affinity between the brothers. Seeing, however, what a hold upon public attention is possessed by the mysterious and the unknown, it may be by no means unadvisable that the mortal interest should be thus subordinated to the spectral, and it is quite certain that by thus throwing upon it the entire weight of the play much of the danger is removed to which its impossible conditions would subject it if the human interest were more intense. Nor is the dialogue remarkable for force or brilliancy, in fact so much reliance is placed upon the spectral that the author becomes much more dependent upon the scene painter than on the actors for the success of his work. It is also regretable that no female interest is to be found in the piece. The incidents in which Emilie de Lesharre appears or is concerned in are of such trifling moment that no one cares anything about the character, except it be to complain of such a waste of histrionic ability by the lady who is, in the present instance, called upon to represent the part. Then a play which possesses no feminine attraction — not physical but moral, my Christian friends—must be admitted to miss one of the necessities for success. A world in which woman had no part would speedily become unendurable, in a great variety of scenes, and a play in which there is no womanly influence at work is just about as bald of interest as creation would soon be under similar conditions. Certainly, the lapse of half a century or so would do much to alleviate the unpleasant conditions in the latter case, by effecting a considerable clearance among the sufferers. In the present instance, however, the effect is to reduce the drama to the level of a ghost play— and when one comes to think of it that is about all The Corsican Brothers was ever supposed to be.

But the revival of this drama of apparitions at the Lyceum is so complete, as far as scenic appliances go, that little fault is found with the meagreness of the fare offered by the dramatist. The three sets in which the action takes place are simply the most perpect that have been presented during say the past century. Previous productions *may* have excelled them, but there is no reliable data to hand on the point, and probability is against them. The scene of the interior of the Paris Opera House during a *bal masque* is a wonderful effect of the scenic artist's skill. The auditorium, for the time being, becomes a stage from which one beholds a reproduction of another auditorium, complete in its details and brilliant with the glare from immense chandeliers, with a fountain plashing in an ante-room, opening at the back, and crowded with masquers. The illusion is further heightened by the act-drop, which consists of an immense crimson velvet curtain, valued, it is said, at seven hundred guineas! The last act, the forest at Fontainebleau, is as perfect a triumph of realism as the preceding, and the transition from the gay interior of the Opera House to the snow-covered forest, with its gaunt, leafless trees, and frozen hard, renders the effect more striking. In addition to these splendid specimens of stage production much commendation is attributable to the visions, which are wonderfully well done—that in the first act, in which Fabien beholds the duel in which Louis is killed, being particularly clever, both in its reproduction, or rather its ante production, of the scene which follows, and in the truthfulness of the grouping as compared with the scene of the combat. The weak point in this department is the Ghost, which is the dear familiar old visitor through a sliding trap that appeared years ago at the Princess'.

It is unusual to postpone remarks on the acting until the scenery has been discussed; but in the present interest, though the playing is by no means a secondary consideration, the fact is principally due to its own excellence. It is generally conceded that in the parts of the brothers, Mr. Irving retains his position without greatly improving or at all detracting from it. It is as Fabien, however, that he appears to the most advantage. In the first act, which takes place in Corsica, he presents a picture of the somewhat aggressively free Islander, hot-blooded but chivalrous and dignified, courteous to his guest, yet ever troubled by the weird knowledge that all is not right with the brother in whose name he welcomes him. All these emotions are expressed in looks and in actions that can best command admiration. Many little manœuverisms are apparent—the walk, and sundry tricks of speech, are the actor's and not the part's; but the general presentation is complete and worthy of all honor. The narration of the family legend, regarding the brothers three hundred years dead, whose history is repeated by the present representative of the family, is full of a nervous intensity that conveys more than can be expressed. In the second act, wherein Louis dei Franchi is the brother represented, Mr. Irving seems hardly so satisfactory, there being a melancholy about him that somewhat exceeds the probable gloom which the tribulations of his position would have cast over him. But it is in the third act, in which Fabien avenges his brother's death, that the most decided success is made. There is a fatality in the very entrance, a repression which is more powerful than declamation, and a grim decision that is appalling. In this scene Mr. Irving is well supported by Mr. Terriss, who plays Chateau Renaud. It has been objected to Mr. Terriss that he makes a rather mild villain of his part, and particularly urged that in the last fight he submits too apparently to fate. But a man affected by so intense a premonition of coming evils (for the expression of which much eulogium has been bestowed on the actor) could hardly be expected to engage in what he felt was a foredecided struggle with the vigor of a duellist playing with a novice. But when the swords are broken and the vengeful Corsican insists on a continuance of the fight with the points used daggerwise, the earnestness of the struggle on both sides is expressed with unmistakable intensity, which the terrible vigor with which Fabien, overpowering his antagonist, drives his weapon home, makes one positively shudder. The remainder of the parts are effectively rendered by Mr. Pinero (Meynard), Mr. Mead (Orlando), Messrs. Tryars, Elwood, Harwood, Topping, etc., while Miss Emily Fowler does all that is possible with the part of Emilie. Mr. Arthur Mathison, having died on the raft at Drury Lane every night for a long time, appropriately takes up the part of the Ghost. Anybody—that is to say, any one, for ghosts don't have bodies—could play this part, and it can, therefore, hardly be a grateful one to Mr. Mathison. It is further noticeable that, to complete the realism of the effect, the name of the Ghost's representative is not included in the programme nor in any way referred to in the bill.

The most distinguished recognition, as our Gallic neighbors say, is due to Mr. Irving apart from his claims as an actor—for the thorough and legitimate earnestness which marks every production at his theatre. However one's tastes or predilections may differ from the presentation of particular character, one must admit that everything is undertaken with a sincere desire to achieve a deserved success. In the case of Mr. Irving himself this is particularly evident. There is a noticeable absence of many little blemishes that have previously obtruded themselves, both as regards speech and manner; and though, as previously observed, strongly-marked mannerisms remain, they become more like necessary attributes of the actor's style than excrescences of stagecraft. Nor does Mr. Irving at any time claim for himself undue prominence. He is content to fill his play in the *ensemble*, and to allow his subordinate players fair opportunity for individual distinction. Certainly the policy is a good one, in the result; but few stars, who are also managers, can reduce their personal importance sufficiently to consider the claims of art. The arrangements in front of the curtain are as admirable as those that regulate "behind the scenes." There is an excellent orchestra under the direction of Mr. Hamilton Clarke, who has arranged the "Ghost Melody" in a variety of appropriate keys, and made a judicious selection of music for the exigencies of the *bal masque* scene, including, satisfactorily, a considerable quantity of his own composition. The house, it is needless to say, is nightly crowded. On the opening night persons took up their stand at the pit entrance as early as 1 o'clock, fortifying themselves for their six hours' vigil with newspapers and creature comforts in great variety. There is no more sincere admirer of the legitimate drama and its present most prominent exponent than the discriminating public.

Byron the prolific has produced another comedy (?). For no perceptible reason it is called Bow Bells, and it treats, as Byron's comedies (?) always do, of the vulgar but wealthy tradesman who retires from business and sets up as an independent gentleman. Then, as usual, he expels the leading juveniles and solaces himself with his hobby and the young ladies, until the third act brings reconciliation. The hobby in this instance consists of a ridiculous antipathy to anything at all connected with the City; and to put such a dislike into the character of a man who has made his fortune in Cheapside, is absurd. However, in pursuit of this hobby for entire seclusion, old Twinklehorne takes up his residence at a place called Sloshington le Willows, in a terribly tumbledown old villa. This is where the expulsion takes place, and this is where Mr. Byron introduces two charmingly new and original characters. These consist of a male and female adventurer, who respectively endeavor to ensnare in matrimonial meshes Twinklehorne's eldest niece and the old man himself. Of course the two bowl themselves out by sheer jealousy of each other's knavery, and of course the man is proved to be the identical person who ruined the family of one of the youthful heroes. All this is sufficient to induce old Twinklehorne to give up his idea of provincial retirement, and to accord the usual paternal blessing. The play is as weak as the Upper Crust, and if it were the work of any but Byron, would stand a chance of being hissed off the stage. There are one or two sallies of Byronic wit which succeed in calling forth laughter. For instance, when one of the young men is ordered from the house, he sits down and sternly lectures the old man, catching up his words with impertinent rejoinders and remarks, which, however diverting, can hardly be regarded as in good taste.

The part of the old man is well played by Mr. C. Righton, and Mr. Frank Cooper is very good as the impertinent young gentleman alluded to. Mr. Philip Day as the naughty adventurer, Captain Bagot, gives a clever impersonation, and the unnecessary part of the bibulous butler is struggled with by Mr. T. P. Haynes, who played so well Mrs. Bottes in Drink. In the utterly useless part of Sloggs the Gardener, who seems to have been introduced merely to interpolate the remark "'Ow about them picklin' cabbages," at unseasonable moments, Mr. F. Wyatt made up splendidly. The ladies engaged are Miss Maggie Brennan, the objectionable female person, Miss Emma Ritta, the young and most insipid of the sisters, and Miss Kate Lawlor, who struggles hard with the remaining part. Their united efforts do not produce much.

Miss Kate Lawlor, until recently a player of second parts at the Gaiety, has now blossomed into a manageress, and the above performance is given under her direction. She is a clever and lively little lady, and as substitute for Miss Farren, has often distinguished herself. In Stage Struck she, with Mr. Elton, made a considerable success. She is to be commiserated on the ill fortune which attends the beginning of her season, which will, however, teach her to put not her trust in princes—literary princes that is. The latter part of her programme consists of a musical absurdity by Mr. Sydney Grundy and Mr. Edward Solomans, called Topsy Wopsy. This is a great deal more absurd than musical. Miss Lawlor, Mr. Righton and Mr. Haynes again struggle gallantly, but you can't make a histrionic silk purse out of a literary and musical sow's ear.

The Mastodon Minstrels, under the direction of Col. J. H. Haverly, will this week bring to a conclusion their first metropolitan engagement. They now start on an extended provincial tour which will occupy them until Boxing Day, when they expect to make their reappearance in the Metropolis. There are forty (40) performers in this organization, and if they ever return to America you are requested to count them. On their departure Her Majesty's Theatre will once more become the home of that elevated species of amusement, Italian opera.

The programme for the Winter season has now been issued. It promises much that is interesting if not anything particularly remarkable. But then the Winter season, which is a cheap price season, is hardly the period in which novelties which involve much expense and risk are to be expected. Mr. J. L. Armit, son-in-law to the gallant Colonel Mapleson, this year assumes the entire management and responsibility on his own account. In the season of 1878, when this gentleman represented his pa-in law, he cleared for that worthy gentleman no less than six thousand pounds. It is not many sons-in-law who can refer to such a creditable filial record, and it is to be hoped that Mr. Armit may find his reward in the success of his present venture. The subscription in advance is the largest on record in regard to Autumn or Winter seasons, and this certainly bids fair for the future. The operas to be performed will be selected from the ordinary repertoire of Her Majesty's Opera, which embraces some thirty or more masterpieces of the art musical We are promised one novelty in the production of Signor Tito Mattei's Maria di Gand in which Madame Giavannoni Zacchi will undertake the principal part, and a sort of semi-novelty in the performance in Italian of Wallace's Maritana. Why on earth this charming opera should require Italianizing no one knows. It certainly will not gain much by the translation, and the familiar "scenes that are brightest" will appear astonishingly alien when represented by the Italian verbal equivalents. In addition to the ladies named, engagements have been completed with Mlle. Elisa Widmar, who will make her debut, Mlle. Olgodi Morini, the popular Mlle. Bauermeister, Miss Purdy, another debutante, Mlle. de Bressolles and that excellent artiste, Mme. Trebelli. The tenori include Signor Runcio, Signor Zenari-Conti, Signor Vizzani, Signor Bertocchi and Signor Cantoni. Doubtless a powerful band of sweet singers, but only the first named has yet been heard. The baritoni include Signor Quintili-Leoni, Signor Pantaleoni and Mr. George Fox, and the bassi, Signor Ordinas, Signor Ghilberti, Signor Pro and Signor Foli. Signor Li Calsi will be conductor, and, as heretofore, the ballet will be under the superintendance of Mme. Katti Lanner. Further details of the personnel might be given, but the mind shrinks back appalled at the infinity of Signori (most of them English) already named. It is a change, therefore, as well as a justice to mention that Monsieur Carrodus is to lead the orchestra.

W. C. T.

The reopening of the new Princess' Theatre, London, takes place to-night (Oct. 30). The play to be represented is Hamlet. It will be played for a few nights only, the intention being to give a series of representations of plays of Shakespeare, with probably Richelieu and one or two other modern plays, in all of which Edwin Booth will appear.

Mr. Dion Boucicault writes as follows to Mr. Herman Merivale, the dramatic author: —"You leased to Miss Ward for a period of five years your play, Forget-Me-Not. She, after enjoying its use for some time, desires to mutilate the work and play it in this mutilated form—that is, your tenant proceeds to pull down a portion of the premises; you protest and object to her proceedings; she goes on in defiance; you appeal to the law to stop her, and the Court answers that a certain amount of mutilation of your property is permissible, and your tenant is to be protected in so doing. Is the Court prepared and does it undertake to draw the line where the injury begins?"

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Boston.

Sheridan's Rivals, second only in popularity to his ever-welcome School for Scandal, was presented at the Park Theatre on Monday night. The comedy has frequently been played in this city with very powerful casts. I recall one at the Howard Athenæum in 1858; when John Owens was the Bob Acres; George Jordan, Capt. Absolute; James Bennett, Falkland; Henry Wallack, Sir Anthony; W. H. Norton, Sir Lucius; Dan Setchell, David; Colin Stuart, Fag; Fanny Morant, Julia; Mary Carr, Mrs. Malaprop; Esther Homan, Lucy; and still another at the Boston Theatre in 1861, with those great actors, Wheatley, Wallack and E. L. Davenport, as Capt. Jack, Falkland and Sir Lucius; John Gilbert, Sir Anthony; John Owens, Bob Acres; Mrs. Barrow, Lydia; Mrs. Wallack, Julia; Mrs. Vincent, Mrs. Malaprop; truly a brilliant array of names, and I fear it will be difficult to compete with them at the present time. The Rivals was also the first play ever produced on the Boston Theatre stage in Sept. 1854, with Pauncefort, Wood, Gilbert, Comer, Daly, Fiske, Mrs. Barrow, Mrs. Smith, Mrs. Gilbert and Mrs. Fiske. It will be seen that Mrs. Barrow has been identified with all the great casts of the play. I recall but one in which she did not act. It was at the Howard Athenæum in 1857, when Mrs. Hudson Kirby personated Lydia. Mrs. Kirby was the wife of Joe Kirby, who created a local reputation among the Bowery boys of New York by "wrapping himself in the American flag and firing off a brace of horse pistols" in the dying scene of Richard III. With Mrs. Kirby was associated Mr. and Mrs. N. Rufus Blake, George Jordan, W. H. Norton, W. Conell, D. Ralton, Charlotte Thompson and Mrs. J. H. McVicker. Mrs. McVicker was the wife of Manager McVicker, who subsequently procured a divorce from her. Mrs. McVicker was for many years known as Anna Levering. As those "great lights" of the olden time have disappeared from the scene of their triumphs, the public seems to have viewed with increasing indifference the—in many instances—meritorious attempts of other performers to represent those characters which the great artistes I have named had played so truly and so well. Indeed, with few exceptions, there seem to be no performers of the present day who have been able to hold with a secure grasp that most capricious and valuable of all properties, popular favor. It is true that the stage can boast of a great number of very excellent actors; still they do not exercise that commanding influence or call forth those intense feelings of delight which prevailed in the past. Joseph Jefferson is an actor of the old school, and his presence at the Park Theatre has been a source of pleasure to its habitues. The audiences have been fashionable and intelligent. There were old play-goers there of mature judgment who were drawn from their retirement to witness a performance of one of the grand old comedies which has not been surpassed since the days of Blake, Gilbert, Wheatley, Mrs. Barrow, Mrs. Blake, Mrs. Gilbert, and other great actors and actresses. There were present among the audiences, celebrities from all walks of life—the pulpit, the bar, the medical profession, the press and the stage, who seemed to unite with one accord regarding the acting of Jefferson, Mrs. Drew and the other members of the company. The Rivals has been rearranged for Mr. Jefferson's purposes and is now presented in three acts, and with the part of Julia entirely left out. I must confess I do not like the liberty that has been taken with Sheridan's work. There is really no harm done, nor is the sense of the play lost, but the Rivals has held the stage for so many years undisturbed and the character of Julia (altthough not a strong one) was always cast to the leading lady, (Mrs. Hoey was seen in the part for many seasons at Wallack's) that it appears like desecration to cut and slash away at a production which has been the delight for so many years. I confess that some of Acres' scenes have been compressed and made stronger by the alteration, and as the liberties do not extend much out of Acres' domain, I will find no further fault. There is a delicacy and refinement in Jefferson's conception of Bob Acres. The difficulties of the character have vanished before Mr. Jefferson's careful study and nice appreciation, and in his presence the whole plot rushes on to the close, continuously and coherently. His exquisite emphasis, seconded by his comprehension of Sheridan, gives new vitality, tone and color to the humor of the fighting hero. What actor has a greater subtlety, a keener appreciation of wit, or a more facile manner of communicating it to others than Mr. Jefferson. His by-play is perfect, while his humor is expressed by strokes as masterly as they are delicate. The opportunities of the part were kept in view. I could cite numberless examples of the art Mr. Jefferson displayed, notably the tones of his voice in the scenes with Jack Absolute and Sir Lucius, and the display of high comic acting. Mr. Jefferson has been singularly fortunate in engaging such an actress as Mrs. John Drew. I have never heard the "deranged epitaphs" rendered more effectively; they seem to come from Mrs. Drew's lips with double the old wisdom. In emphasis and delivery Mrs. Drew excels. As Mrs. Malaprop she is everywhere the fashionable woman of the age; rich and racy in speech and fee from exaggeration in her acting. It is a pleasant feature in the performance of this brilliant comedy to see an actress like Mrs. Drew, who is able to divide the honors of the representation with the star. The last time Frederick Robinson appeared in the Rivals, in Boston was in '67, when he did Captain Absolute. Now, after a lapse of thirteen years, he appears as the father of Jack, bluff, hearty old Sir Anthony. Robinson's Sir Anthony was a vigorous performance, wanting perhaps a trifle more passion in the favorite scenes with Jack, but on the whole a graceful and well executed representation. The Jack Absolute of this comedy is about one of the weakest of all Sheridan's characters, and although it is always assigned to a leading man, is not in reality much above a second-rate part. It may be this knowledge which made Mr. Barrymore so apathetic in the part, but whether the part be good or bad, or indifferent, is no reason for apathy. Mr. Barrymore is a very pleasing, gentlemanly actor, and his Captain Molyneaux (Shaugraun) is pleasantly remembered, but he seems to dislike his part, or else misconceives it, as certainly the Jack Absolute of Mr. Barrymore was not a first-class performance. Rosa Rand was the Lydia, and all that is necessary to say is, that it was a quiet and lady-like performance. Mr. Charles Waverly was very acceptable as Sir Lucius, but Mr. Waverly is not up to the requirements of the role, which is one of those peculiar, gentlemanly Irish parts that can only receive proper treatment from such actors as the late John Brougham, John Collins, or Tom Comer. But where are they to be found—therefore Mr. Waverly is to be complimented under the circumstances. I have seen James Bennett, Lester Wallack, Jr., and Edwin Adams play Falkland, so Mr. Taylor must be satisfied in my saying that his performance of a thankless part was a good one. The stage was beautifully set, and the decorations, costumes, etc., of a superior order. Business has been large, and I have no doubt but it will continue so during the remainder of Jefferson's engagement, as the entire performance is an excellent one, and will long be remembered by the Boston public. And here I cannot forbear expressing my indignation at an audience, who sit in their seats night after night like so many statues, and let some of the finest pieces of acting pass by unnoticed, and without applause, and yet, are aroused to the wildest excitement and enthusiasm at the ridiculous buffoonery of a variety or specialty actor, or the nails of the "Golden Slippers," or "Hoop-de-dooden-doo" upon a banjo accompanied by brass heeled boots and flesh colored tights. Such evidences of lack of appreciation on the part of audiences are anything but incentives to increased exertions of the actor, and are painful to the lovers of legitimate drama. Boston audiences have been looked upon as the most intelligent in the community; but I have cause to fear that some of the present generation will destroy that prestige. I do not confine my remarks to the audiences at the Park Theatre alone, but to the public in general. The bill for this week is a repetition of the Rivals, and last appearances of Joe Jefferson. Nov. 1, Ada Cavendish, to be followed by Lotta and Hazel Kirke.

The Boston Museum is doing an excellent business with the old comedies, School for Scandal, London Assurance, She Stoops to Conquer, all drawing large houses. On Friday evening Wm. Warren took his first benefit of the season to a large house. The bill was Dreams of Delusion. Saturday night the Hunchback, with Annie Clarke in the great role of Julia, Charles Barron as Master Walter; J. Hawanth, as Clifford, and May Davenport as Helen. I witnessed School for Scandal for the second time on Thursday night and the improvement in the acting was very perceptible. I never wish to see a more finished or refined representation of the comedy, with a few exceptions. Mary Shaw is a young actress, ambitious and painstaking, and deserves encouragement; therefore I know she will take what I say kindly and cheerfully. As Lady Sneerwell, Miss Shaw is entirely at sea. She represented the part in a most melo-dramatic style. Rolling the eyes, rubbing the hands and pacing the stage is entirely a wrong conception of the scheming fortune-hunter and lady of fashion. Lady Sneerwell was an intriguing, refined woman of the world, and her manner is supposed to be quiet, restrained, determined, and this is no excuse for Miss Shaw's acting in the last act after the discovery by Lady Teazle of the forged letters. Lady Sneerwell says, "may your husband live fifty years." Miss Shaw said the lines in a broad, spiteful chambermaid manner, then turned about and rushed from the stage like a whirlwind. Mrs. Wilkins' acting in the last act can never be forgotten. She would look at Lady Teazle from head to foot with scorn and contempt, and in a slow, measured and emphatic manner, say, "May your husband live these fifty years," and then quit the stage like a tragedy queen, head up, fan in hand, and eyes that would go through one. This may seem insignificant compared to faults made by many other actresses, but Miss Shaw has a responsible position at the Museum, and a little advice from an old play-goer might do her no harm, as it is intended in the heartiest wish for the lady's future success.

I scarcely know how to place Mr. Gunther's production of Two Nights in Rome, which was the attraction last week at the Globe Theatre. Comedy it certainly is not, although we have the authority of Byron for saying that "all comedies ended with a marriage." Nor is it a tragedy, for "murder most foul" is not committed in it. It has some of the elements of a farce, yet is not a farce; it does not rise to the dignity of a full-fledged play, but it may with propriety be called a serio-comic drama. The first two acts are rather slow, but the last two are full of vigor. The situations are effective and the action startling. The comedy element is not of that order that will add a lustre to the dramatic literature of the country, and is another evidence that native talent is not strong enough to construct a tolerable comedy of real life. Two Nights in Rome will always hold the stage as a play of the emotional and pent-up-agony school of art, and its success depends in a great measure upon the actors and actresses who shall be employed in the cast. The present cast is in some respects good, and in others bad. Miss Granger is not strong enough for the part she plays. At times she betrays over exertion and harshness. The scenery was good, and the audiences have been fair in point of numbers. This week Robson and Crane in Sharps and Flats, for two weeks, to be followed by the Marie Roze Opera co.

The last week of the Tile Club at the cosy Gaiety, did not suffer in comparison to the first two weeks of their engagement. Business was good, and Clarke and Marble leave Boston with the best wishes for their success throughout the country. They have good people, and the managers are not lacking in pluck or energy to carry through what they have started upon. This week, Hermann and his specialty co., is the attraction.

At the Boston Theatre, La Fille du Tambour-Major is played by Leavitt's co. in a generally satisfactory manner. I was better pleased with Mme. Dolaro in La Fille than in Carmen. She was simply radiant in form and dress, and displayed more skill as an actress and singer. Marie Williams was very trim and pleasing as Griolet; Mat Robson played with much humor, and Alma Stanley had an excellent conception of the role of the Duchess, and the presentation of the work, taken all together, was particularly praiseworthy and pleasurable. The business has been very much better than the first week.

The Howard Athenæum introduced the melo-dramatic actor, J. Z. Little, in a wild and senseless drama—must I call it so—called Nuggets. Mr. Little was the central figure, and his style of acting was much appreciated and applauded by the "gods." This week Lillie Hall, the American Four, Alex. Davis, Charles Fostelle, Larry Tooley, Nellie Parker, Kerrigan and McCarty, De Witt Cooke, Charles Hearne, Frank Wright, Ben Gilfeil, Annie Boyd, Kate Taylor and Eunice Hart appear in burlesque and variety.

An attractive bill for the Boylston Museum this week. Performances day and evening and crowded houses still continue to delight the manager.

Items: Signora Agnes Bonn, a former resident of Boston, who some three years since appeared with success in concert with Mme. Titiens, under Col. Mapleson, in England and the provinces having devoted the intervening period to study for the lyric stage, has just made her debut in Milan. The character of Maddelena in Rigoletto, was selected for the lady's debut and advices from Milan state that her success was very great, and that she is the possesser of one of the finest contralto voices.—Archie St. Clair has retired from the profession and is now the manager of the Metropolitan Hotel in this city.—Harry Russell is playing George Harris with Anthony and Ellis.—J. J. Sullivan, of the Galley Slave comb., is in the city.—Mr. John Stetson has a new play, A Debt of Honor, which will be one of the attractions for the off nights during Salvini's engagement.—S. M. Hickey was in the city last week.—Deacon Crankett will shortly come to the Globe, and so will Nat Goodwin.—George Riddle had a complimentary dinner tendered him at Parker House 21st.—Horace Lewis has been engaged by Manager Stetson to go with the Salvini comb., and Miss Julia Stewart also.—C. D. Herr has been in the city for several days past.—Adah Richmond was in the city during the past week. Miss Richmond will probably not play this season.—Harry Bloodgood will soon start on the road with a bagatelle of the style of the Tourists, etc.—Miss Fanny Barry, a daughter of that estimable lady, Mrs. Thomas Barry, will probably go with the Salvini comb.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Rice's Evangeline has met with the most substantial endorsement of our play-goers this week. The piece has been changed since last season; the favorite numbers of the old score have been retained and some new and pleasing ones added. The character of Peter Papyrus and Felician, the former Le Blanc's clerk and the latter a newspaper reporter, are also new and add a good deal of fun. Verona Jarbeau as Evangeline, looked quite charming, but her voice did not meet the requirements of the part, Louise Searle played and sang Gabriel very well. George Fortescue threw his three hundred pounds of feminine loveliness into the character of Catherine, and was quite successful in provoking the laughter of the audience. Ed Chapman made a good LeBlanc and Charles Groves a funny Peter Papyrus. Harry Hunter's Lone Fisherman is too well known to need comment. The chorus was good. Next week, Maggie Mitchell.

Academy of Music (S. W. Foot, manager): Mystic Light, a comic opera by Prof. Alvaro Howe, of this city, was given 19th, 20th and 21st. The opera has some merit in it, but was wretchedly played. It is strange that Mr. Howe would allow his opera to be produced by a crowd of amateurs. Mrs. Annie Turnbull, the prima-donna, sang well, and made a very pretty Scotch lassie, but her voice is not strong. The chorus was badly drilled and there seemed to be a chasm between them and the leader of the orchestra, which could not be bridged over. Next week, Leavitt's Burlesque Opera troupe in Carmen and La Fille du Tambour Major.

Ford's Opera House (John T. Ford, proprietor): Bartley Campbell's new comedy, Matrimony, ran to good houses this week, and was interpreted by a splendid company. E. F. Thorne gave us a nice piece of acting as Dick, a journalist, and W. W. Maurice furnished the fun as Dike, the lawyer; J. N. Gotthold was good as the jealous husband; Louise Maldener and Emily Baker were both excellent. The stage setting in the first act representing the beach at Long Branch, was very pretty. Next week, Bartley Campbell's Galley Slave.

Monumental Theatre (Ad Hernan, manager): Sid France in his drama, In the Web, was the dramatic star here. Large audiences greeted him nightly. The support rendered by the stock co. was good. Next week, Four Megatherians; Morgan and Mulien, Irish humorists; Three Albion Brothers, sensational acrobats; Charles H. King, banjo king; Carrie Lavarnie, electric change artiste. The drama billed is, The Crime of Poverty, with S. K. and Annie Chester in the cast.

Front Street Theatre (Collyer and Kelly, managers): Business has been fair only. The serio-comic drama, Cap, the Newsgirl, was played very well, and Jennie Christie was particularly noticeable in the title role. Next week, Addie Rodgers in the sensational drama, That Boy of Dan's. In the olio, O'Neill and Conroy, Irish vocalists, Carrie Howard and May Diamond, serio-comic vocalists; Billy Kennedy, burnt cork comedian,

Chicago.

Haverly's (J. H. Haverly, manager): Haverly's genuine, unadulterated Colored Minstrels have captured the city, and have done an immense business this week. This co., 100 strong, eclipses anything of the kind ever presented to the public. The chorus in the first part is especially worthy of notice. The Blackville Jubilee Singers, under the direction of Billy Speed, made quite a hit. The orchestra and brass band rendered the music very acceptably. The whole organization and ensemble is the fruit of excellent management, and Mr. Haverly is bound to reap a rich reward as the result. 25th, John Dillon in The Electric Light.

Hooley's (R. M. Hooley, manager): Leavitt's Vaudeville Specialty co. has done an immense business this week. It is one of the strongest variety troupes on the road and is worthy of success. Miss Lizzie Daly in her jig and reel dances, Wood and Beasley in their musical sketch, the La Mort artistic trio all did very well. Miss Nellie Larkelle (a very handsome lady), and Sam Boldsworth appeared in a very neat operatic sketch. Both have good voices. Miss Louise Linden extracted delicious music from the saxophone. The Jeromes gave a very amusing comedy sketch. Morre and Lessenger, about as purely German character actors as there are on the stage, appeared in their song and dances. The Garrettes produced an entirely novel act which was very taking. Miss Minnie Kent skipped the rope gracefully. Canfield and Booker put in an appearance in their funny sketch entitled Tompkin's Surprise Party. "Life in a Tenement House" brought forth roars of laughter. Cronin and Sullivan assumed the leading characters. Mr. Leavitt will make a permanent success of this troupe. 25th, the Harrisons in Photos.

Grand Opera House (John A. Hamlin, manager): Barney Macauley's second week in A Messenger from Jarvis Section resulted profitably to both star and manager. This sterling old actor is reaping the benefit of his careful study of his part and of his very natural representation of the hale and hearty deputy sheriff of Jarvis Section. Miss Victoria Crease, as Clip, gives evidence of hard study and of faithful work. The other support was of a very satisfactory character. 25th, The Maginley comb., in John Habberton's Deacon Crankett.

Olympic (Z. W. Sprague, manager): Hop Scotch is without the least shadow of a plot, but it serves, however, to introduce some excellent variety acting and specialties. Mr. Bruno is a whole show in himself, and as a mimic and dancer cannot be excelled. Daniel Mason manages to give a funny dutch representation. Miss Louise Manfred looks pretty, dresses tastily, sings sweetly and acts vivaciously. Mr. Daniel Sully, as the Irishman, extracts laughter from the audiences. Miss Helen Granger, as the old maid; makes up well and sings with good effect. William Buckley introduces his specialties and sings some negro melodies. Miss Georgie Pettit is evidently a novice on the stage but she has a contralto voice of some power and sweetness. This organization is known as Gulick & Blaisdell's Guaranteed Attraction No. 3. 25th, Maud Forrester supported by O. B. Collins, in Mazeppa.

Fox's Theatre (Robert Fox, manager): Hernandez Foster in his sensational drama, Jack Harkaway, has pleased good sized houses. His support included Alice Placide, G. A. Henderson, Ed Hillier and the regular stock co. In addition to the drama, J. W. Sheppard appeared in his humorous sketch, The Kalamazoo Tragedian. Emma McCain, Della Turner, May Vernon and Lula Francis, Leon Whettony and Smith and Leopold, presented their specialties in an acceptable manner. 25th, Dashing Charlie and a strong variety olio.

Academy of Music (William Emmett, manager): The rebuilding of this place is progressing favorably, and there is no doubt but what it will be completed by Christmas.

McVickers (J. N. McVicker, manager): Mary Anderson last week. 25th, William C. Mitchell's Pleasure Party in Our Goblins.

Items: H. M. Markham and his bear will endeavor to entrance the patrons of the National Theatre during the coming week.—James Nixon will try to run another Uncle Tom's Cabin troupe.—The Knights in Otto, will be at McVickers Nov. 1.—Nellie Larkelle and Sam Holdsworth leave the Leavitt Specialty comb. at this point.—Woman's Devotion is the card at Halsted Street Opera House 25th.—J. W. Fox has disposed of his interest in Waldman's comb. to Mrs. Waldman.—The Gilberts have been playing M'liss at Halsted Street Opera House to good business.—Lawn Tennis is underlined for Hooley's Nov. 1.—Hugh's Uncle Tom's comb. disbanded for lack of financial strength at Union City, Mich., this week.—Mr. Al. Phillips will be the leading attraction of Saalfield's comb. He is said to be a mimic of considerable merit.—James Gilbert, Belle Gilbert and Charles Chapin leave for Leadville 24th, under engagement with John S. Rogers, manager of the Metropolitan Theatre.—W. T. Melville and Helen Creswick have joined Sid France's co. at Cincinnati.—Manager Sprague, of the Olympic, since he has had control of the house has had a succession of profitable attractions. Sprague is a good fellow and a competent manager, and his success is well merited.—I would acknowledge courtesies received at the hands of Mr. E. B. Ludlow, the gentlemanly manager of Leavitt's Specialty comb.—Manager Hooley has been stating to reporters of the local press that if he had known the composition of Leavitt's Vaudeville comb., Mr. Leavitt could not have had a date at his house. Mr. Hooley acts in very bad taste when he talks in this way as the comb. is a very strong one and is fully up to the standard of the average combs. of this style playing at his theatre.—Haverly's New Mastodon Minstrels will probably open here Nov. 8. The names of the members of the co. have not been made known yet to the public.—Matt Morgan will paint most of the scenery for the new Academy of Music.—Mr. Alex P. Roche has organized a company here to play E. C. Ellis' version of Oaken Hearts. Frank Pierce, Phil Anderson and Miss Ellis have been engaged for the principal roles, and the scenery used at Hooley's by Herne's comb. has been purchased.—H. M. Markham will be leading man in Saalpeld's Banker's Son co.—J. N. Browne has been engaged with Gulick & Blaisdell's Hop Scotch party.—D. S. Thomas, of Barnum's staff, joins Haverly's New Mastodons.—Agnes Robertson will play at Grand Opera House week of Nov. 2.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): John McCullough and his talented co., closed 23rd. The success achieved during the engagement, has fully demonstrated the fact, that properly presented, the legitimate still retains its hold upon Cincinnati play goers. The bill presented during McCullough's engagement has been a varied and inviting one, and during the latter portion of the week, the dust covered sign "Standing room only" was resurrected and displayed nightly. The warm reception accorded the star on his every appearance, and the numerous re-calls amply justifies the conclusion that he is a decided favorite in this city. F. B. Warde the leading support appeared to excellent advantage in his various rules, Miss Kate Forsyth succeeded in creating a most favorable impression, as also Miss Willett. Miss Forsyth has, by perseverance, made rapid strides in her chosen profession during the past two seasons. Harry C. Barton, for a number of seasons connected with the stock co. at Wood's Theatre under Barney Macauley's management is a member of McCullough's support, and as much of a stick as ever. Harry has had opportunities enough, but evidently the genuine stuff is lacking. The co. with possibly two or three exceptions, is entirely satisfactory and in every case rendered the star a creditable support. For the current week, Janauschek will appear with a repertoire embracing mother and son, Brunhild, Bleak House and Macbeth. Nov. 1st, Jos. K. Emmet, who is at present in the city will commence his engagement, presenting Fritz in Ireland, followed Nov. 8 by the "Strakosch Italian Opera co.

Pike's Opera House (Louis Ballenberg, manager): Smith and Mestayer Jolly Tourists, terminated a successful week's engagement 23d. The play itself is substantially unchanged, but the cast has undergone several variations, mainly for the better. Mestayer as of yore is the mainstay of the clever little party. Long, who formerly assumed the minor role of the valet, Louis, is now allotted the more important part of Sir Henry Cashmere, and introduces several new features, which are irresistably comic. His impersonation is a decided improvement on that of James Barton, his predecessor. Sam and Carrie Swain, old favorites in Cincinnati, were warmly greeted by their numerous friends; Miss Swain played the role of Miss Baby in a highly creditable manner, her singing and dancing being encored nightly. Harry Watson's performance was the sole unsatisfactory feature of the programme, being entirely too loud and altogether out of place as an accompaniment for such a party as The Tourists. Alice Hutchings proved herself a valuable acquisition to the co. though handicapped by an unimportant role. J. M. Hickey's Oh Be Joyful co. was underlined for the current week, but it disbanded in Pittsburg 12th, and in its stead, we are to have the Lingard-Dalziel Burlesque co., which opens 25th in Robinson Crusoe, followed later in the week by Oxygen. Nov. 1, Haverly's Colored Minstrels; 8th, Agnes Robertson.

Heuck's Opera House (James Collins, manager): Joseph Murphy and co., with Kerry Gow as the attraction, closed 24th. Business good, taking into consideration the strong counter-attractions afforded by the down-town theatres. Mr. Murphy's role is apparently one for which he is by nature adapted, and the drama itself is a vast improvement on the ordinary plays of the kind in which the average Hibernian is supposed to figure. The co. in support is well chosen and evenly balanced. Mary L. Young as Nora Drew had a good opportunity for the display of her ability, and proved herself a thoroughly conscientious actress. For the current week Sid C. France and co. will appear in the sensational drama, Marked for Life; Nov. 1, Bartley Campbell's Matrimony co.; 8th, Frank Frayne.

Coliseum Opera House (James S. Edwards, manager): The close of Marion Mordaunt's engagement marks a new era in the business arrangements at this house. Manager Edwards has, after giving the subject a thorough test, finally concluded that it would be more profitable for all concerned to dispense with the present stock co., and henceforth play combs. Under the new system, the California Through Death Valley comb. inaugurate a season 25th. The party comes very favorably heralded. Nothing as yet announced for Nov. 1.

Vine Street Opera House (Thomas E. Snelbaker, manager): The Clipper Quartette, one of the biggest attractions on the road, closed 24th, and departed for Toledo, where they join Manager Snelbaker's Majestic comb. Laura Russell and D. B. Emery, in their excellent duets on silver bells and cornets, have taken immensely, and are re-engaged for the present week. Haley and Boyd's song-and-dance is a decided innovation upon acts of the kind generally. For the present week, among the new attractions announced by the management are the Ross Sisters, Lillie Howard, serio-comic; Murphy and Murray, in Irish sketches; Mlle. Mahnburg Rosa Blair, and Maggie Murray. The attendance has been satisfactory, and under the circumstances the management feel safe in offering the best vaudeville entertainment ever witnessed by our citizens.

Items: Joe Emmet arrived in Cincinnati 21st, and was so thoroughly indisposed that he could not affix his autograph to the hotel register. The clerk on duty, however, recognized him, and after assigning him a room notified Bob Miles who immediately appointed Lev. Steele custodian of the comedian, with explicit instructions strengthened by a few forcible remarks, to keep strict watch upon his charge until his engagement at the Grand is terminated.—George Middleton, late with the Ada Gray co., has severed his engagement with the party and is at present in Cincinnati.—John Morrissey, of the Buckingham Theatre, in Louisville, visited Cincinnati, 19, and is considerably improved in health.—Managers Bob Miles and Jem Collins went to Springfield, Ohio, 19th, to witness Thomas Keene's performance at Black's Opera House, and Manager Collins announces that Mr. Keene will appear at Heuck's during the season.—John McCullough's eight performances aggregated $6,250.—Ogden Stevens, of the late Coliseum Stock co., joins the Joe Murphy's comb., 25th, and the remainder of the co. leave for the East early the coming week.—Nat Childs in advance of the Janauschek comb., arrived in the city, 20th, and has been putting in some effective work for the party whose interests he represents.—W. J. Winterburn has succeeded P. S. Gilmore as advertising agent of Pike's Opera House.—Business manager M. H. Watson, of the Lingard-Dalziel Burlesque co., arrived 21st.—Among the volunteers at the Elk's entertainment 24th, were Thad and Maggie Varney, the Clipper Quartette, Charley Yale and Al Decker, Laura Russell and D. B. E. Emery, and Manager James Collins and wife. The attendance was large and the Elk's realized a neat little sum over and above expenses.—Aug. Pitou, Joseph Murphy's manager left for Toronto, 20th.—Virgie Jackson, lately connected with the Vine Street Opera House, made her first appearance this season with the Majestic comb., at Chillicothe, 23d.—Edith Lyle was forced to cancel her engagement at the Vine Street Opera House by reason of a severe illness.—Manager Brooks, of Brooks and Dickson, the western theatrical managers, has been in the city the greater portion of the past week, but left for Detroit, 23d.—Miss Kate Beebe has returned to the city, having severed her connection with the Ada Gray comb.

St. Louis.

Pope's Theatre (Charles Pope, manager): The advent of the Lawn-Tennis party was greeted with considerable interest by St. Louis theatre-goers, who had heard much of the excellence of the piece. Business was accordingly good, and it was justified by the performance. Mr. Woolf's extravaganza has little or no plot; being the wildest kind of a social jumble, in which there is no suggestion of vulgarity. A tennis party, a fox hunting party, a burlesque rehearsal of an operetta, and a whimsical at "the man tamers club," are the phases the concert is put through, and the co. do wonders with the material at hand. The appearance of John Howson, a favorite comedian, was a pleasant feature. He enacted a jealous husband, the king in the burlesque opera, and a female in the last act, all with his merry sense of humor. He received much applause and created a great deal of laughter. Digby V. Bell, another actor of more than ordinary powers, was excellent and sang splendidly. He has a most sympathetic voice. Mr. W. F. Lennox made a good hit as a North of Ireland servant and caused much mirth. Mr. James Barton's name was in long letters on the bills and looked long in a Lawn Tennis suit, but he had little to do. Mr. J. C. Armand cannot claim great standing as an actor, but he has a fine tenor voice, which was heard to good advantage in solos and concerted pieces. Miss Hetty Tracey,, Mrs. J. H. Rowe and Miss Adelaide Carleton made the most of their parts. Miss Marie Jansen, a handsome and exceedingly graceful lady, made an immediate standing for herself by her sprightly acting and fine singing. Miss Lillian Brooks-Bell was also handsome and charming as Bella, her singing being very fine. The strongest feature of the piece is the music, which is of the melodious, popular kind, and which pleases on first hearing. Business was good during the entire week. 25th, Agnes Robertson will appear as Jessie Brown.

Grand Opera House (John W. Norton, manager): Ben Maginley has in Deacon Crankett made a real, lasting and substantial success. The character is drawn like Joshua Whitcomb and the Messenger from Jarvis Section, from humble New England life, and

while invested with the same local color, is indeed a distinct and different characterization. The Deacon is a religious man who does not make a trade of faith, but believes in religion because it is good; he is strong in his righteousness and succeeds in doing good. The rendition is full of pathetic and humorous phases and they are rendered with the skill of an artiste. It is an important addition to the stage portraits of American character. Another strong role is that of Joe Thatcher, and it is safe to say that no character of the class has received finer interpretation for many seasons than that given by Joseph Wheelock. This excellent actor gives vital strength to the cast and adds materially to the success of Mr. Habberton's play. The character of Eleanor was cleverly acted by Miss Helen Sedgwick, and Miss Annie Ware was excellent as the Deacon's wife. The balance of the cast was well attended to, and the setting by Messrs. Noxon and Walley very beautiful. 25th, C. B. Bishop will appear under Haverly's management as Widow Bedott.

Olympic Theatre (Charles Spalding, proprietor): There is nothing new to say regarding Denman Thompson and Joshua Whitcomb. It is the same quiet impressive gem of character action whose seeming innocence and lack of effort have made its real standing with the public. His week at the Olympic has been marked with the usual crowded houses, and he exercises the same control over his audiences. Miss Isabella Coe as Nellie Primrose, was exceedingly good, while the ballads of Miss Alice Stewart Logan were as rapturously received as elsewhere, and she received something like an ovation nightly. Certainly no one in this line has surpassed her in her magnetic effects with her audiences. 25th, John McCullough will commence his annual engagement.

Theatre Comique (W. H. Smith, manager): There has been but little change at this popular place of amusement, the co. of last week furnishing one of the best variety shows ever given in the West. Manager Smith has good reason to congratulate himself for the excellent result of his management, and the public can congratulate itself for the fine entertainment afforded.

Items: Thomas W. Keene was banqueted by a number of personal friends and newspaper men at the St. Louis Club House on Saturday evening, 16th. It was a most pleasant occasion.—Manager J. M. Hill purchased while here $11,000 worth of diamonds, for the ladies to decorate themselves in the reception scene in Joshua Whitcomb. The scheme was an excellent advertisement, the papers being full of it; but the question is an open one—is it not in strange contrast with the fine simplicity and rural innocence of the piece, which is its "best hold?"—Dave Reid, the well-known critic, has recovered from a six weeks' quarantine, having been badly injured some time ago. He is now doing the "happy old man" act on the street.—Manager John W. Norton has returned from a flying trip to Chicago.—Mr. Edgar Strakosch is now in town, doing hard work in advance of Agnes Robertson.—Mr. Albert, scenic artist of Pope's Theatre, has been doing some very handsome work this season.—Mr. Waldauer is always one of the first to aid in good work, and he is now getting up a fine entertainment for the family of Dauber, the fireman who died from injuries received at the Scarrett fire a month ago.—George McManus continues to exhibit the camera obscura, and will endeavor to obtain a better site for it very soon.

New Orleans.

Academy of Music (David Bidwell, manager): Frank Mayo and co. have had possession of the stage of this theatre for the week. Van the Virginian was the opening attraction. With the exception of the first night, the audiences were rather small during the time this play was presented. It is generally considered weak here, and even Mr. Mayo's popularity could not draw people to see it. Davy Crockett has filled out the week to much better houses. This piece is liked here, and the star's acting in the title role universally applauded. The co. is not a strong one. Gus Williams commences a week's engagement at this house on the 24th. He is a great favorite here. Hoey & Hardie's Child of the State follows for one week.

Grand Opera House (Thomas A. Hall, manager): Opens 25th with the Emma Abbott English Opera co. The advance sale of seats is quite promising. The engagement is for one week, and their repertoire will be Maritana, Paul and Virginia, Carmen (Wednesday matinee), Il Trovatore, Romeo and Juliet, Faust (Saturday matinee), and The Bohemian Girl, in the order named. The Criterion Comedy co. will make its first appearance in this city at this house on the 31st, and will remain one week.

St. Charles Theatre (David Bidwell, manager): This house is now ready for the opening on the 31st, by the Tagliapetra Italian Opera co. Manager Bidwell has succeeded in making such alterations in this theatre as to render it one of the handsomest in the country.

French Opera House (M. de Beauplan, manager): Extensive and costly alterations and decorations have been made in this theatre preparatory to its early opening. The opera troupe are hourly expected here from New York.

Arena: W. C. Coup's Consolidated Shows opened here 20th, for a run of nine nights. The attendance has been immense. Of the show itself, it is about fair. Melville, the great rider, was announced, but has not appeared. Mr. Coup has invited the inmates of all orphan asylums and other charitable institutions to visit his show free at a matinee.

Items: It is rumored that Col. Wood, of Leadville, Col. (formerly, I believe, of Philadelphia), will shortly open the Bijou Theatre and run it as a first class variety house.—Frank Mayo's son is playing in his father's company, but does not show any of the paternal histrionic talent.—Miss Emily Delmar of the same co. is the widow of Mr. Delmar, of this city, who died several years ago.—Mr. C. E. McGeachy, manager of the Miles Juvenile Opera Troupe, severed his connection with that party at the conclusion of their Galveston engagement. After a rest of a few days here, Mr. McGeachy goes to St. Louis to join the Hazel Kirke party, in advance of whom he will travel for the remainder of the season.—When Emma Abbott had that little misunderstanding with Mr. Morrissey in Kansas City, she telegraphed to Mr. Myron A. Cooney (formerly musical critic of the New York *Herald*) to join her here. He came on and has been here several days. In the meantime the trouble was settled; and, as a consequence, both gentlemen are here, and it is a question how affairs will be ultimately arranged. Pratt of this party is in the city.—H. A. Weaver, Jr., has assumed Mr. Outram's characters in the Mayo party.—Mr. J. W. Russell, advance agent for Hoey & Hardie's Child of the State, and Mr. John H. Robb, agent for Gus Williams, have been in the city for several days. The latter gentleman leaves this evening for Selma, Ala.

Brookiyn.

Park: Sol Smith Russell and his pretty comedy, Edgewood Folks, did not "catch on" to the popular favor here last week. This I am sorry to chronicle, for the reason that Mr. Russell is not only a very clever artist and man of sterling worth, but his co. too is one of the very best now on the road, and fully deserving of a large patronage. Edgewood Folks is a very pleasing pastoral sketch, and while it is not to be gainsayed that it is a "feeder" to utilize to the best advantage many of Mr. Russell's specialties, still there is much excellent material employed in its construction, and some of the characters are strikingly realistic and original. Sol Smith and Mattie Taylor invested their characters with naturalness and realized them completely. Since Edgewood Folks was seen in New York, the characters of Springton and Wilson have been eliminated. This reduces the cast to thirteen people. This week, Two Nights in Rome.

Haverly's: Rice's Surprise Party were seen in Revels here last week, and was given up to and inclusive of Thursday night. The remainder of the engagement was filled out with the old burlesque of Horrors. Business ruled good, considering the excitement attending the approaching election. The new people now in this organization were well received. The hit of the troupe appears now to be Marion Elmore. This lady, who has always been noted for her nimbleness, can this season challenge Marie Williams for the palm, in *chic* and sprightliness, that proves very taking with all parts of the house. This week, Dudley Buck's Opera troupe with Deseret.

Novelty: Nat Goodwin's Froliques in Hobbies did not prove a very magnetic attraction here last week. Several changes in the cast have been made since last season, not one of which can be considered for the better. Alice Burville, who assumes Eliza Weathersby's former part, is a buxom, well-formed English girl, and she sings fairly well, but is entirely wanting in the dash and magnetism necessary to the part. Nat Goodwin, Charles Bowser and Jennie Weathersby are still seen in their old roles. One of the best things now done by him is an imitation of Henry Irving. Katherine Rogers as Miss Multon this week

Hyde & Behman's: The bill here last week introduced Charles T. Ellis and Flora Moore in a sketch, Swiss Courtship; Martell Brothers, gymnasts; Kitty O'Neil, Helene Smith, Billy Barry, Louise Murio and other specialties, the whole concluding with Muldoon's Wedding, in which Hugh Fay and Billy Barry, as Muldoon and Mulcahey, provoked the risibilities of everybody.

Items: The False Friend at the Novelty, My Partner at Haverly's, and Hearts of Oak at the Park, are next week's features in Brooklyn.—Jennie Satterlee remains at Hyde & Behman's throughout the present season. She will not join Tony Pastor's co. this year.—Mr. C. K. Taylor, who manages the Opera in Brooklyn for Col. Mapleson, is a son of the well known and popular local manager, Mr. David Taylor.

Arkansas.

LITTLE ROCK.

Grand Opera House (R. A. Little, proprietor): The Harrisons, in Photos, appeared here 15th and 16th, to immense business. Alice Oates is billed for 19th, 20th and 21st. Miles' Juveniles open here 22d and 23d.

Colorado.

DENVER.

Blandouski's Academy (G. H. Pierce, manager): This is the style the latest makeshift for a theatre is known under. It is a very poor place, but when the public are anxious for amusements they will patronize any place when acknowledged merit comes like that of Neil Burgess and his party, who opened the place in his new version of the Widow Bedott Papers, entitled the Widow and Elder, on the night of the 18th. The house was crowded at good prices, and Mr. Burgess should feel proud of the patronage displayed by the Denver public. Katie Putnam commenced a four-nights and Saturday matinee engagement on the 20th. Katie is a versatile little actress and has a good co. The audience was well entertained. Booked: Milton Nobles 27th, 28th, 29th and 30th, in A Man of the People.

Palace Theatre (Ed Chase, proprietor): Business still continues very large to see The Belle of Denver, a sensational piece and amusing to the local public. Gilt-Edged Pleasures is underlined for 25th.

London Variety Hall (Harry Bernard, manager): This house has instituted a new feature in variety business here, giving Saturday matinee to a good business, but the room is small and not very well arranged, but all is being done by the management that can be done.

Items: Milton Nobles is filling odd dates this week in the mountains, to excellent business.—Johnson and Cooper are in town.—The Theatrical outlook is not very encouraging in Denver.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): Milton Nobles closed the most successful engagement ever played in Leadville on the 16th, playing Phœnix by the request of many citizens. Katie Putnam on 25th.

Grand Central Theatre (Thomas Kemp, manager): Doing only fair business. Expect to have a big run with Black Crook, which commences 24th.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Monday and Tuesday, 18th and 19th, we had the Boston Ideal Opera co. playing Fatinitza on Monday to a full house, and Pinafore on Tuesday to a slightly reduced number. On Monday night Miss Marie Stone sang Lydia, and Tom Karl the Reporter, and as both were new to Hartford in those parts, considerable interest was felt. Of course the only standard of comparison we had was Miss Beebe and Mr. Fessenden in the roles, and we are free to say that while Miss Stone sang in a very pleasing manner and was generously applauded, and Mr. Karl did well with his music and lines, the audience were almost unanimously in favor of the old cast. On Tuesday evening Miss Beebe was to have sung Josephine but a despatch from Brooklyn, where she had been resting, notified the manager of her illness and inability to join the co., and Miss Stone assumed the role and performed it in admirable style. We were much better pleased with it than with her Lydia. Mr. Fessenden was the Ralph, and sang it with his old-time vigor. The other parts were well sustained on both evenings, and by the introduction of some new business and cutting some other they made Pinafore of interest to even a correspondent. On Wednesday evening George Holland's co. performed Our Gentlemen Friends to very light business. This week nothing is booked, and I think it is as well.

New National (J. K. Newton, manager): Campaign business and a campaign show. Departures: the Burtons, to Philadelphia; the Franklins, Nelly Beryls, Kitty Gardner and the Milo Brothers, to New York. New People: Mollie Linson and Ada Forrest, who appeared last week, though not billed, remain; Kine Brothers, Freeman and Mack, Albert Duncan, Melrose and LaRue, and the stock co.

BRIDGEPORT.

Opera House: 23d, Our Gentlemen Friends, to poor business.

Item: Suit has been brought by the State of Connecticut through the State Treasurer, against George Keeler, of this city, for $38,000. The action is on a loan originally made to E. V. Hawes (the present manager of the Opera House), and assumed by Mr. Keeler in the conditional transfer to him by Mr. Hawes of a large amount of real estate including the Opera House.

NEW HAVEN.

Carll's Opera House (P. Carll, proprietor): 22d and 23d, Helen Potter's Pleiades gave good performances, to poor houses. Owing to the sudden illness of Miss Potter, the Saturday evening performance was canceled. Coming: 25th and 26th, Ada Cavendish, in The Soul of an Actress.

New Haven Opera House (Near and Clark, proprietors): Closed until after election.

Grand Opera House (Clark Peck, proprietor): 20th, lecture by Rev. Mr. Spaulding, on Ancient Art; fair house.

Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Baylis, manager): Booked: New York Philharmonic Club, Nov. 18.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Maggie Mitchell closed a successful two weeks' engagement, 23d. Rice's Evangeline 25th, and week. Two Nights in Rome, Nov. 1.

Ford's Opera House (John T. Ford, manager): Bartley Campbell's Galley Slave was only moderately successful last week. The house is closed until after Nov. 2. The next regular attraction will be the Tile Club in Idle Hours.

Theatre Comique (Jake Budd, manager): This week S. F. Renard, in his drama Condemned; or, The Perils of an Orphan. Lew Spencer, Marie Zoel, Charles T. Ellis, Clara Moore, Gorman Bros., Mackin and Bryant, and stock co., in a grand bill.

Items: The concert for benefit of Herndon Morsell, 20th, was a very successful one. He appears in Alexandria 28th, under management of Samuel G. Kinsley, local manager of the National.—The Great London Circus, (the baby elephant being the chiefly advertised attraction), 28th, 29th and 30th.—The report that the Ford & Denham Masqueraders had disbanded on account of bad business, I am informed is not true. They are resting until after election day, and will then fill all their dates.

GEORGETOWN.

Barlow's Opera House (E. C. Barlow and Son, managers): Frederick's Dramatic comb. failed to put in an appearance here on 20th and 21st, as announced. Their baggage was seized by the Sheriff of Winchester, and a subscription was made up by the citizens of the above place, and they stepped back to Louisville, from which city they started on their disastrous tour.

Item: Our Flirtation co. passed through here 29th, for Lexington.

Georgia.

COLUMBUS.

Springer Opera House (F. J. Springer, manager): Barlow, Wilson, Primrose & West's Minstrels played 22d to encouraging business.

ATLANTA.

DeGive's Opera House: Nick Roberts Humpty Dumpty opened 21st to first class business. The Criterion Comedy co., in Freaks is billed for 27th. B. W. P. & W. Minstrels, 28th.

Indiana.

INDIANAPOLIS.

English Opera House (Will E. English, manager): Thomas W. Keene in a series of Shakespearean dramas, to good business, 20th, 21st, 22d and 23d, opening in Richard III. to one of the largest houses of the season. During the engagement were given Richelieu, Othello and Hamlet. Mr. Keene has certainly the talents that by careful study will give him a prominent position among the tragedians of his day, but to rush him to the front suddenly with injudicious advertising is certainly not in keeping with his present abilities. In Richard III. Mr. Keene certainly evinced careful study, and this may be considered his strongest character. Booked: Rial & Draper's Uncle Tom's Cabin 25th, 26th, 27th

Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): William Mitchell's Surprise Party in Goblins 18th, 19th and 20th, to fair business. The performance was entertaining. It is a good co. Agnes Robertson closed the week with a three nights' engagement in Arrah-na-Pogue. This talented lady seems to be burdened with a series of wornout plays and a poor support. Until a change is presented she can hardly expect to receive the patronage she so justly deserves. Booked: Willie Edouin's Sparks, six nights and matinee, 25th, to be followed by Hazel Kirke.

Park Theatre (J. B. & G. A. Dickson, managers): Tagliapietra Italian Opera co. 22d and 23d, to light business. During the engagement, La Favorita and Il Trovatore were given in an acceptable manner. The co. is a strong musical comb., and deserving of good patronage.

Gilmore's Zoo (Will Turner, manager): The last week closed with a series of crowded houses. This little variety of the West side is certainly doing a very flattering business. Mr. Turner presents none but the best of talent. His continued crowded houses are due in a large respect to his excellent management. 25th and week, the Original Big Four, Smith, Waldron, etc., are announced to appear.

Academy of Music (Fred Felton, manager): The last week has been a successful one, and the different artists were unusually strong and attractive. Arrivals 25th and week, Four Emeralds, Elsie Kruger, Maud Leigh, Kitty Allyne, Ida May and Fred Huber.

Items: J. H. Anderson, so long connected with the amusement interests of Philadelphia, is managing the English Opera House of this city. Mr. Anderson has already by gentlemanly qualities and efficient management made many warm friends at the Hoosier capital.—Hilda Thomaso is visiting her parents in this city at the present time, after which she will depart for Australia to fill engagements.—The report that Mrs. David Wallace (Zelda Seguin) would start an Opera co. of her own is not true. Mrs. Seguin has recovered from her late serious illness, and will rejoin Emma Abbott's co. at once.—English's Opera House has open dates 29th to Nov. 8, caused by the failure of Flock of Geese co. and canceled dates of Annie Ward Tiffany.

FT. WAYNE.

Grand Opera House (Dickson Brothers, lessees; Henry S. Meusch, local manager): Mrs. Agnes Robertson-Boucicault and a very bad co., although Charles Wheatleigh and Luke Martin are included in the composition, appeared here 18th in Boucicault's much worn Irish play, Arrah-na-Pogue, to a depressingly empty house. The piece was torn to pieces by the incompetents in the cast. Max Strakosch is Robertson's manager, and the unfortunate woman plays upon a per centage! The Mitchell's Pleasure Party came 21st, in Our Goblins. When Billy Gill started out in Chicago with this piece, it was under the management of Frank Pilling, now happily relegated to the circus business

Our Goblins is a clever conceit of the no less clever Gill, it contains the germs of success, provided a decent co. is engaged to interpret it. At the Olympic where it was brought out, two very bad actors named Harry Buckminster and Herman Westly and a young woman named Louise Kent ruined.

Academy of Music, (John A. Ellsler, manager): Frank Frayne, in the sensational Si Slocum, did a splendid business last week, the house being crowded almost every night. Mr. Frayers exhibition of rare skill with the the production. Gill having shaken off Pilling and secured a shrewd and a far-sighted manager in the person of W. C. Mitchell, prosperity dawns a upon him once more. Mitchell's co. played here to a large business and everybody present was delighted, Blanche Correlli is the latest acquisition to the little party. 30th Geo. S. Knight and Wife in Otto.

Olympic (W. A. Morris, lessee and manager): Ed and Hattie Morton, very dizzy sketch artists; Gus Hill, a muscular club swinger; John and Louis Wesley, song and dance men, one tall and the other short, but otherwise not worthy of remark; Maud Leigh, a kill-me-quick serio-comic; the Glenn Sisters, shapely, but shrill; and the McEvoys, two men and a female, whose act is not in the least laughable, though it is intended to be, were the artists shown up here this week. New people, 25th, Dooley and Ten Brock, Emma Wells, Jennie Ray, Bobby and Alice Daly and Edith Lyle. Gus Hill, the Mortons and Sage Richardson remain.

VINCENNES.

Green's Opera House (William Green, manager): 18th, F. G. White's Dramatic comb., in Won at Last, and the farce Something Going On, played to a very small house. The farce was better sustained than the comedy. 19th, Under the Gaslight; house fair. 20th, Joshua Whitcomb; 21st, Rip Van Winkle was produced to a packed house. White's version of Rip was well supported by Hicks, Keefar, Reilly, Miss Mathias, and Mr. and Mrs. G. H. Wilcox, and Ella Lawrence. This dramatic comb. has greatly improved since last season.

Items: At Fair Grounds, O'Brien and Copley's New York and New Orleans Minstrels, have been very successful. W. C. Sells is now with them as agent.—W. L. Redmond, now with F. G. White's Dramatic comb., will join the Agnes Wallace-Villa comb.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Agnes Robertson in Arrah-na-Pogue 20th, to a large and appreciative audience. The Rial and Draper Uncle Tom comb. commenced an engagement of two nights and a matinee 22d, to a large audience. John T. Raymond will be here 30th, in his new play My Son.

Arena: Van Amburgh & Co.'s Circus billed for Nov. 2.

KOKOMO.

Kokomo Opera House (D. T. McNeil, manager): Rial and Draper's co. produced Uncle Tom 18th to packed house. Co. first-class in every particular. The trained bloodhounds are a drawing card. C. L. Davis Nov. 6.

LOGANSPORT

Dolan's Opera House (George W. Fender, manager): Rial & Draper's Ideal Uncle Tom, 20th, to standing-room only. The New Orleans Minstrels are booked for 28th.

Illinois.

QUINCY.

Opera House (P. A. Marks, manager): John T. Raymond in My Son and Col. Sellers, 22d and 23d. 30th, Leavitt's Gigantic Vaudeville and Specialty co.; 4th, Joe Murphy, (probably); 19th and 20th, Milton Nobles; 22d, Collier's Union Square co., in Banker's Daughter; 26th and 27th, C. L. Davis.

Items: Our amusement-goers have this week been without any attraction.—T. W. Keene cancelled his date here.—Sprague's Minstrels, who were to have appeared 26th, also cancelled.—Both of the Widow Bedott cos. applied to Manager Marks for dates this month, but the house had been engaged for political meetings.—E. M. Gotthold is expected to arrive shortly and perfect arrangements for the Leavitt Specialty co.—Manager Marks has been exerting every energy to secure license for the Opera House yearly, but so far has been unsuccessful. The license is now $5 nightly.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Catholic Fair for seven nights, commencing 15th. Coming: John Thompson, Nov. 6; All the Rage, 8th.

Durley Hall (George Smith, manager): 15th, Gulick-Blaisdell, Attraction No. 3; a miserable conglomeration, to a small audience. Coming: John T. Raymond, Nov. 2 and 3.

Items: Messrs. Tillotson & Fell have closed a contract with John Thompson for fourteen nights in Illinois, commencing 30th, at Paris; Charleston, Nov. 1; Mattoon, 2d; Tuscola, 3d; Champaign, 4th; Clinton, 5th; Bloomington, 6th; Pontiac, 8th; Lexington, 9th; Pekin, 10th; Lincoln, 11th; Atlanta, 12th.

Iowa.

DUBUQUE.

Opera House (G. D. Scott, manager): W. D. Eaton's comedy, All the Rage, under J. M. Hill's management, was presented 21st, to a good house. The co. is first class in every respect, and deserves crowded houses. Jay Rial's Mammoth Humpty Dumpty and Transatlantic Novelty co., 22d and 23d, with matinee 23d, to the largest houses of the season. Den Thompson is finely billed for 29th, for the opening entertainment of Y. M. Library course, which is now complete.

COUNCIL BLUFFS.

Dohany's Opera House: Roschelle played Parthenia in Ingomar on the 18th, and notwithstanding the inclemency of the weather, she had a fair audience. This lady has a fine form and great beauty and acts easily and with grace. Her support was fair; Mr. H. W. Mitchell, as Ingomar, was quite good. On the 19th they presented the drama called Love, Roschelle appearing as the Countess, to a crowded house.

Bloom & Nixon's Opera House: Jay Rial's Humpty Dumpty played on the 16th to good business. Booked: Kate Putnam, date changed from 29th to Nov. 5. Lovell's specialty co., 8th. Milton Nobles co. 9th. Mrs. R. Anderson Concert co. 16th.

CEDAR RAPIDS.

Opera House (C. G. Greene, manager): Jay Rial's Humpty Dumpty, 19th. Big house. Hill's All the Rage comes 22d.

BURLINGTON.

Union Hall (R. M. Washburn, manager): 14th, 15th and 16th, the Forbes-Cotton Dramatic co. to fair houses. Harry Webber in Nip and Tuck 22d; prospects good. Booked: Nov. 2, Den Thompson; 17th, Milton Nobles; 18th, Holman Opera co.; 22d, Arabian Night.

DAVENPORT.

Burtis Opera House (Howard Burtis, manager): 18th, All the Rage, to a full house. Show good. 23d, Harry Webber in Nip and Tuck. Coming: 26th, Gulick-Blaisdell Attraction No. 3 in Hop Scotch; 27th, Rial's Humpty Dumpty troupe.

Kansas.

LEAVENWORTH.

Theatrical news is rather dull here. Neil Burgess' Widow Bedott booked for 25th. Haverly's Mastodon Minstrels latter part October. Coming: Milton Nobles, Nov. 4; Leavitt's Vaudeville comb.; 11th; Mary Anderson, 17th; Barlow, Wilson, Primrose & West, 26th.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Mackey and Sylvester in Our Flirtations, played 21st, 22d, 23d to a good business. This sort of play seems to please our people or else they would not patronize them as they have done this season. Booked: 25th, one week, Comley-Barton co. Nov. 1, 2, 3, Frank Mayo.

Opera House (John T. Macauley, manager): Frank A. Tannehill and co. in Davy Crockett, played 22d and 23d to excellent business. Mr. Tannehill received several calls before the curtain. The support was made up of such light material as to call for no special word of praise. Booked: 25th, 26th, 27th, T. W. Keene.

Knickerbocker Theatre (Nellis Borden, proprietor): A good show, to crowded houses. Departures: 24th, Carl Hertz, Emma Wells, Winona Bridges, Marlowe and Starin, Debby Rickling, J. T. Leon and Son, and Frank Durell. Arrivals: 25th, Sheridan and Riley, Mass and Drew, Miss I'O, McAvoy and Rogers, Fanny Roberts, Thomas W. Keene, and John C. Leach. Retained: Crosby and Martin.

Buckingham Theatre (James P. Whallen, lessee; John Morrissey, director): A long bill, to good business. Departures: 24th, the Four Emeralds, Bot and Alice Daily, Lillie Howard, William and Minnie Sparks. Arrivals: 25th, the Collins Brothers, Lew and Frank, Cavana and Mason, Minnie Bell, Mabel Gray, and Billy Maloney.

Items: Strakosch English Opera co. is booked at the Opera House Nov. 15, 16, 17.—The Exposition closed 23d. It has been a great success, financially; $10,000 has been the net profits of the season of seven weeks, beating all other Expositions of this year by about $5,000.—Mr. Judah, owner of the Metropolitan Theatre, has brought suit against Manager Whallen, of the Buckingham Theatre for $4,084.82 on notes and contract for rent and borrowed money, while Whallen was the lessee of the Metropolitan.—Col. J. H. Rice, advance agent, was in the city 22d, the guest of Mr. J. H. Snyder. He left for Cincinnati 23d on business for his co., the Agnes Wallace Villa comb.

PADUCAH.

St. Clair Hall: John T. Raymond is billed here to play Col. Sellers the 27th, one night. F. F. Mackay's Comedy co. will appear 28th, continuing three nights, opening with the comedy of Freaks.

Maine.

PORTLAND.

New Portland Theatre: 21st, A very poor attempt at Evangeline was made by a co. styled the Originals. This co. play through the State for the next week. 29th, 30th, Annie Pixley. 22d and 23d, Jarrett & Rice's Fun on the Bristol, under the management of Thayer, Smith & Moulton. It is the only really good comb. we have had this season, and large houses greeted the co. at each performance. The co. is composed entirely of good actors and good singers, the jokes are crisp and new, and the music bright and sparkling, and, what is one of the chief attractions of such a piece, the actors seem to enter into the spirit of it, and enjoy it as well as the audience.

City Hall: Closed. Booked: Ideal Opera co., Nov. 10, in Sorcerer, under the management of Mr. Ira Stockbridge.

BIDDEFORD.

City Hall (John Garside, manager): Spaulding's Swiss Bell Ringers, 15th to a comfortably filled house. Booked Rice's Evangeline, Nov. 5; John S. Moulton, 8th; Duprez Minstrels, 18th; Buffalo Bill, 26th. Slavin and Smith booked for Nov. 25, cancelled date—gone up.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Jarrett & Rice's Fun on the Bristol came 19th, to a good house. The co. is well balanced, and gave satisfaction. Kate Castleton has improved considerably and is a pleasing actress. The McGibeny Family appeared as the second attraction in Manager Heath's People's Concert Course the 20th, to a good house, and were enthusiastically received. Abbey's Humpty Dumpty Pantomime troupe came 21st, to a fair house, with a good show. McDonough and Fulford's comb., with Annie Pixley in M'liss, appeared 23d, to a good house. Miss Pixley's play is getting about as worn out and threadbare as her costume.

Items: The Theatre Comique looks dark and gloomy, and the probability is that it will not be opened again for a public place of amusement.—The Hanlon Brothers, three in number, 10th; Haverly's Minstrels at Chicago in November.

SPRINGFIELD.

Ideal Opera co. in Fatinitza 19th to largest house of the season. Geraldine Ulmer made her first appearance as the Princess in place of Miss Beebe who was unable to appear on account of sickness. George Holland comb. 22d, fair business.

Joseph Jefferson Nov. 8th

LOWELL.

Music Hall (Emery and Simons, Lessees): 19th, Abbey's Humpty Dumpty to a well pleased audience: the house was

crowded; 24th, Redpath's Ideal (colored) Concert co. to a fair house; 30th, Ada Cavendish in The Soul of an actress.

Huntington Hall: 20th, the Boston English Opera co. in Fatinitza to a large audience; 28th, Barnabee Concert co. Nov. 5. Spanish Students: 11th Ideal co. in the Sorcerer.

Wm. Emery is again at his old post in the ticket office at Music Hall after a three months trip abroad.

WORCESTER.

Music Hall (R. M. Reynolds, manager): The George Edgar Shakespearean co. stranded here 19th, Mr. Edgar that evening giving Othello to an audience of about 100 persons, this being the last straw. They were billed for next night, but left for New York, throwing up all their eastern engagements, having run behind in one week, since starting out, about $4 000.

Mechanics' Hall: The Ideal Opera co. in Fatinitza and Pinafore, 21st and 22d, to moderate business. Booked: 25th, Mrs. G. C. Howard's Uncle Tom's Cabin co.; 28th, Abbey's Humpty Dumpty comb.; Nov. 1, Joseph Jefferson and co.

Item: Theatrical business promises to be unusually dull until after election.

TAUNTON.

Music Hall (White Bros., proprietors): The South Mass. Musical Association, of 250 voices, assisted by Miss Henrietta Beebe and Theo. J. Toedt of New York, and the full Germania Orchestra of Boston, under the direction of Carl Zerrahn of Boston, in a Musical Festival the 20th, 21st, and 22d, to large houses. Henry Ward Beecher, Nov. 9th, Wendell Phillips 16th, Harry W. French and troupe of Hindoo jugglers Dec. 3d, Slavin's Comedy Dec. 14, 15, and 16.

GLOUCESTER.

Jarrett and Rice's Fun on the Bristol, co. came 20th, to about $300, and gave a very interesting performance. Our City Hall stage would not allow of the introduction of the Bristol, and so the entertainment was given without that very important portion of the programme. Minnie Palmer and co. come Nov. 9; Annie Pixley, 26th. Joseph Jefferson has cancelled his date. Buffalo Bill co., Dec. 3; Arab comb., Nov. 16; Duprez & Benedict's Minstrels soon.

MILFORD.

Lyceum Hall (E. Whitney, manager): Annie Pixley played M'liss, to a packed house, 18th. She is a great favorite here. Manager Whitney is negotiating with several first-class cos.

FITCHBURG.

Nothing this past week. 30th and 31st, Redpath's Ideal Colored Musical comb.

SALEM.

Mechanic Hall: Wambold and Watson's Dime show played all the week to good houses. They give a very fine performance.

HAVERHILL.

City Hall: 21st, Fun on the Bristol was presented to a large and appreciative audience, who attested their delight by generous applause and laughter. There was one drawback—the Bristol scenery could not be used on account of the smallness of the stage. 27th, Annie Pixley in M'liss; 25th, Haworth's Hibernica.

Michigan.

DETROIT.

Whitney's Grand Opera House: Haverly's Widow Bedott good houses first two evenings of past week. As this co. has been but a week on the road, it would be unjust to criticise it severely, which perhaps one might do with perfect equity when every one in the cast is up in his part; suffice to say, I think Haverly made a mistake in chosing C. B. Bishop to be the successor of Neil Burgess in the title role, and might have done far better by selecting some female impersonator from the same school that Burgess graduated viz: the variety stage. I think Fostelle would make even a *better* "Widow" Bedott than the original Burgess, and I am sure that Bishop can never equal him. He (Bishop) has not the figure, voice or the idea itself of how to play the part, mistaking the piece for a burlesque instead of comedy. J. E. Barrows did finely as the "Elder," was fully as good as Geo. Stoddard in this part. The remainder of the co. will prove satisfactory. Buffalo Bill and co. have presented The Prairie Waif to splendid houses. This week Col. T. E. Snelbaker's Majestic comb. occupies the house for four nights, beginning 27th. Though billed like a circus and advertised with all the large adjectives that the English language contains, it is said to be an exceedingly good variety performance.

Detroit Opera House: Tagliapietra's Italian Opera co. sung Lucia on the 25th, and Il Trovatore 26th. The two performances were entirely different from each other in excellence, the former being very good and the latter rather mediocre. This co. contains much excellent material. Marie Litta as Lucia was magnificent. Sig. Tagliapietra sang his music with great effect, but was "short" in the libretto, showing either carelessness or lack of application. Sig. Baldanza, the tenor, made his first appearance in this city as Edgardo and in this role and in that of Manrico he acted and sung with great success. His figure is small, but his voice is large in quality and power. The chorus was good and the orchestra did excellent work. The co. is working slowly towards New Orleans. J. B. Polk, in A Gentleman from Nevada, did a fair business for the remaining four nights of the week. Mr. Polk was a disappointment and his play is a senseless lot of talk strung together. The co. is an excellent one, especially Emma Pierce as Lady Alice Lester, Virginia Buchanan as Countess of Egerton, and Frank Losee as English Jack and John Castle, and Milton Rainford as Sellers, the butler. The stage settings were elegant. Mr. Murray Wood was the "tartest" impersonater of a Chinaman I ever saw. He had better drop into a laundry some time and get the twang of the Celestial.

Items: Charles A. Wing, ex-business manager of the Detroit Opera House, was in town the past week. He will manage J. B. Polk's business for two weeks, and then goes with the One Hundred Wives co. for the rest of the season.—Nicolo Norton, formerly stage manager of the old Comique here, and business manager of the Chicago Academy of Music until its destruction by fire ten days ago, is sojourning in the city.—John H. Havlin, business manager of the Detroit Opera House, will look after the business interests of Farron and Baker, the German comedians, on their return here in December.—The *Free Press* says: The NEW YORK MIRROR reflects on Buffalo William. It says his co. is of small calibre. How about the calibre of his rifle?—Augusta Chambers, formerly a popular actress at the old Detroit Athenæum, has published a volume of poems entitled "My Book."—Mary Anderson has cancelled her dates at Fort Wayne, Jackson, and Lansing, 25th, 26th and 27th, and will appear instead at Detroit.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers manager): 15th, C. L. Davis, supported by a poor co., appeared before a large audience. 19th and 20th, Collier's Banker's Daughter comb. gave two of the most enjoyable entertainments ever witnessed in our city. The co. was excellent, and Manager Collier may be sure of good business whenever he chooses to revisit us. 22d and 23d, Holman's Opera co. presented Satanella and Chimes of Normandy, before fair sized audiences. The co. is not a strong one, but seemed to give general satisfaction. Booked: 24th, Wong Chin Foo, in Lecture on China; 25th, J. B. Polk, in A Gentleman from Nevada; 29th and 30th, Donovan's Tennesseeans; Nov. 2, Mary Anderson.

Smith's Opera House (W. B. Smith, manager): Good business during past week; the co. is a very fair one, including the Duncan Sisters, Manning and Drew, Jessie Adams, Della Cook, Viola Ray, and Jerry Cunningham. The performance concludes with Adelaide Eaton in Oliver Twist.

Items: George B. Donovan, the "advance" of The Tennesseeans, was in the city 20th.—Joe J. Levy is here, in the interest of C. J. Whitney of Detroit.—Redmond's new opera house is nearly completed, and presents a handsome appearance.

ANN ARBOR.

Haverly's Widow Bedott co. played here last evening to a crowded house. C. H. Bishop as the indomitable widow, was highly appreciated. Haverly's entertainments always take well here. Booked: C. L. Davis, 25th.

KALAMAZOO.

Union Hall (J. Chase, manager): Chas. L. Davis came 21st and gave satisfaction. Jane Coombs is billed for the 23d, in Romeo and Juliet.

AURORA.

Opera House (Aurora Amusement Association, managers): Nov. 5, All The Rage.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Leavitt's Specialty co. did a good business 16th. Jane Coombs comes 22d, in Romeo and Juliet. J. B. Polk, in A Gentleman from Nevada comes 26th. Bookings: Nov. 2, Mary Anderson. 4th, Alice Harrison.

YPSILANTI.

Opera House: J. B. Polk in A Gentleman from Nevada 19th, to poor business. The co. is a most excellent one, and deserving better patronage. Mitchell's Pleasure Party appeared 23d, to good business. June comb. billed for 28th.

JACKSON.

Opera House (George W. Stevenson, manager): 16th a large and appreciative audience gathered to witness Brouson Howard's romantic comedy, The Banker's Daughter, by the Collier comb. The artists were all unexceptionally fine, and the manner in which they presented the play made a strong impression upon the minds of the audience.

Union Hall (C. J. Whiting, manager): C. L. Davis 23d to a good audience. Coming: The Holman Opera co. 27th and 28th; J. B. Polk, 30th.

Minnesota.

ST. PAUL.

Opera House, (John X. Davidson, manager): Notwithstanding the inclemency of the weather, a regular northern buzzard, 15th, 16th, the Gulick-Blaisdell Attraction No. 1, John Dillon, in The Electric Light, drew fair houses, and the performance throughout proved very satisfactory, and was received with great applause. John Dillon was perfectly at home in his impersonation of Oscar Maitland. James A. Devlin, a promising young actor, was very good as De Wit Day. Miss Laura Wallace, Miss Eugenia Blair and Miss Ella Wren, were very acceptable in their several roles. Hill's All the Rage co. have some fine paper and lithographs out for 25th, 26th, 27th, 28th. Collier's Banker's Daughter, 29th, 30th. Denman Thompson, in Josh Whitcomb, Nov. 1st, one week.

Conley's Varieties: Playing to good business. New faces: Georgie Unsworth, Annie Rushton, Lillie Leoni, Nellie Howard, Neoskeleta and Joe McBride.

Missouri.

ST. JOSEPH.

Tootles Opera House (C. F. Craig, manager): 13th, 14th and matinee, Jay Rial's Humpty Dumpty, to fine business. Good performance. Prof. Charles Andruss, with his bird show, did not turn up. Booked: 26th, Neil Burgess' Widow Bedott; 27th and 28th, Patti-Rosa comb.; Nov. 4, Big Four Minstrels; 5th and 6th, Milton Nobles; 10th, Leavitt's Vaudeville comb.; 15th and 16th, Mary Anderson; 27th, Banker's Son.

Apollo Theatre (Ed Howard, manager): Opens 25th Granni's and Pasts, McClure Brothers, Nora De Judge, Ida Cory, Irene Sommers, James H. Larkin, Ari Holston, Howard and Alton, with an afterpiece, The Female Bathers. Manager Howard is shrewd in his billing. Business splendid.

SEDALIA.

Smith's Hall (George T. Brown & Co., managers): Matters theatrical are very dull, owing to political excitement. The Williams Theatre co. played during the last week to light business.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark, manager): Henderson and Crane's Dime Show have been playing this week, to fair business. George Edgar, billed for 23d, did not appear; the co. has disbanded. Billed: Duprez & Benedict's Minstrels, 25th; Annie Pixley, Nov. 5.

New Jersey.

NEWARK.

Park Theatre: 22d and 23d, Joseph Sefton in Rip Van Winkle; fair houses. The setting of the pieces at this house deserves special notice. The present stock is new and beautifully painted, and is liberally added to as the exigencies of the various productions may arise. Booked, 29th and 30th, Mrs. G. C. Howard in Uncle Tom, Nov. 1, 2, 3.

Grand Opera House: Booked 29th, 30th, Joseph Keane in Rip Van Winkle. After playing here Mr. Geo. Caldwell, the manager of the house, takes the co. on the road. Booked Nov. 5, Arbuckle Concert Co.

Waldmann's Opera House: 25th, week, Geo. W. Thompson in Yacup, or the Peddler Story. Olio, Harry and Emma Budworth, Geo. and Marie Nelson, Mary Milton, Ajax, The Seamans and Frank George.

Mulberry St. Theatre: 25th, week, Wm. H. Rightmire in The Two Wanderers. Varieties, Fenton and Fraine, The Coles, Jos. A. Kelly, Carrie Herbert, Bella Fairmount, Jeffreys Warner and Maggie Willet.

TRENTON.

Taylor Opera House (John Taylor, manager): Nothing but political meetings at the Opera House for past two weeks. 27th, N. C. Goodwin's Froliques; Nov. 6, George Holland's Gentlemen Friends.

New York.

ALBANY.

Leland Opera House: The little marvel Corinne, supported by very clever co., drew good houses during the past week. 25th, one week, Hearne's Hearts of Oak co.; Nov. 1, Deacon Crankett co.

Martin Opera House: 29th and 30th, Miss Eunice Goodrich in Zizi; or, The Cripple's Love.

Tweddle Opera House: Closed.

Harry Wood's Novelty Theatre: Crowded houses are still in order at this popular place of amusement.

BUFFALO.

Academy of Music (Meech Brothers, proprietors): Lawrence Barrett concluded the most successful engagement he ever played in this city, on the 23d, and in the face of the most disagreeable weather. Mr. Barrett's presentation of the various characters was brilliant, masterly, and finished. Too much praise cannot be given the co. supporting him. This week we are to have Mr. and Mrs. Knight in their play of Otto, a German, for the first three nights, and for the balance of the week the ever favorite Lotta.

Adelphi (Joe Lang, manager): The attendance during the last week, notwithstanding the many counter attractions and the heavy weather, has been good. This week the bill offered is of rare excellence. First on the list are Master Barney and Barney McNulty, the favorite Celtic chiefs; the great burlesque artist, Harry Rice, and successful impersonator of the darkey prima-donna; Frank McKish, the comedian; the grotesque dancers, the Leland Sisters, Rose and Jennie; Bennett and Gardner, sketch artists; Harry Clark, the favorite Dutch comedian, late of Clark and Edwards' comb.; Tommy and Maud Morrison, in Irish songs and dances; Louise De Luisi, the champion lady rope and hoop-dancer; and the general actor, Louis Robe. These specialty artists, together with the strong stock co., will doubtless prove attractive enough to fill the cosy theatre.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Herne's Hearts of Oak co. were billed to appear 19th, 20th and 21st, but in consequence of the non-arrival of the scenery, no performance was given 19th, though a fine audience had assembled and very patiently listened to the orchestra until after nine o'clock, when Mr. Herne appeared before the curtain and dismissed the people, and their money was refunded at the box office. 20th and 21st, a good business was done and the play presented in an excellent manner. The scenery was very fine, especially that in the first act, representing sunset on the coast of Marblehead. With the exception of one or two incongruities the play is a good one, but the fine scenic effects are its chief elements of success. The character of Owen Garroway enables James A. Hearne to give a most natural and refreshing piece of acting; his make-up, action, and expression of the honest old sailor is irresistible. Frank E. Aiken, as Terry Dennison, did exceedingly well. The Uncle Davy of W. H. Crampton, was a most excellent bit of work, and showed him to be an actor of ability. Miss Genevieve Rogers as Crystal, never appeared to better advantage. Little Alice Hamilton assumed the role of Little Crystal. She is a most remarkable child-actress. Mme. Rentz's Female Minstrels occupied the boards 22d and 23d; poor business. Lotta is underlined for appearance, Nov. 1, 2 and 3.

Items: Rumor has it that we are to have a first-class variety theatre opened the coming Winter. It is just what this city needs.—George A. Stevens has organized a new Uncle Tom's Cabin co. here, and will take the road immediately after election. The co. will be one of the largest on the road, carrying a donkey, bloodhounds and their own scenery, with electric light and jubilee singers. J. M. Charles, an old member of the profession will be stage manager, and E. O. Rogers, business manager.—Frederick W. Bert, of San Francisco, Cal., who represents James A. Herne, says that business has been immense with them.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): 18th, 19th, and 20th, Prof. Herrmann and co. to light business; 25th and 26th Lotta.

Rand's Opera House (Gardiner Rand, proprietor): Nothing booked for this week.

Grand Central Theatre (Peter Curley, proprietor): Mr and Mrs. Jenny Cohm in the drama of Molly Maguires, also Carrie Wilson, Carroll and Walters and Olympia Quartette in olio.

Items: The new Opera House at Amsterdam will open Nov. 10.—Amy Stoner and co. in Cigarette, the 23d.

BINGHAMTON.

Academy (A. D. Turner, manager): Abercrombie's Uncle Tom co. 19th to standing room only; popular prices did the business. Miss Blanch Slader as Topsy, is deserving of especial mention.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Harry G. Richmond is billed in Our Candidate for the 28th. Tony Denier's Humpty Dumpty co., Nov. 3. The ever popular Lotta 4th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): 15th and 16th, Four Seasons appeared to poor business. The Lingard Burlesque co., who were billed for the 18th, postponed their engagement, and will appear the 25th. Booked: 28th, Frank Frayne comb.; Nov. 2d, Oliver Doud Byron; 4th, Baird's New Orleans Minstrels.

POUGHKEEPSIE.

Collingwood's Opera House: There has been no performances here the past week. The May-Fiske comb. was booked to play here 23d, but did not appear.

AUBURN.

Academy of Music (E. J. Watson, manager): 16th, Mme. Rentz's Female Minstrels to a fair house; good entertainment.

Opera House (A. J. Spiner, proprietor): 22d, Baird's New Orleans Minstrels; 26th, 27th, Richmond and Van Boyle Comedy co. in Our Candidate.

Item: Fanny Davenport is booked for an early engagement in Nov.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): The Belgarde co., who were billed for 20th and 21st, did not appear until 21st, and then concluded to spend the balance of the week with us. Miss Belgarde appeared to advantage in the roles of Viola, in the Twelfth Night, and Parthenia, in Ingomar. She also assumed the characters of Rosalind, in As You Like It, and the title role in Hamlet, but not with as much success. Houses during the engagement were small. Coming: Rentz-Santley co., 26th; Nick Robert's Humpty Dumpty, 27th.

Ohio.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): John Thompson filled in 23d, with Sweethearts and a new comedy medley, Around the World, which allows ample scope for his musicalities, and in which he is ably supported by Dottie Nagle and Minnie Thompson. Very good house. Bookings: Frank Frayne Nov. 5 and 6; Snelbaker's Majestic Consolidation of Premier Artists drew a fine audience 20th. The Clipper Quartette was best feature of the show. The St. Clair Sisters and the two high kickers, who excel the Braziers, were all missing at this point. Tagliapietra's Italian Grand Opera co. 21st, drew fairly elegant audience. The co. is good and bad. Principal voices excellent, but the chorus was condemned by every one as the smallest and ugliest ever visiting Columbus—sixty people were advertised, but hardly thirty appeared. Signor Talbo, as Faust, displayed a clear, pleasing voice; Litta, as Marguerite, a strong, well-managed, but not too musical one; Gottschalk, as Mephisto, was grand, in fact, best thing of the evening. Signor Taghapietra was praised for his excellent singing of Valentine, and the whole would have been a pronounced success if the chorus had given satisfaction. Coming: Bartley Campbell's Matrimony 29th and 30th; Oliver Doud Byron Nov. 9; Clark and Marble's Tile Club, 10th and 11th. Sol Smith Russell has some paper up, but no dates, for his Edgewood Folks, but will probably fill in 12th and 13th.

Items: George W. Little, late lithographer at the Grand, now advance of Arthur Love, humorist and musician, returned home 22d, to remain until after the election.—Mr. A. J. Maerz, of Maerz Lithographing Co., Buffalo, spent 24th here, showing some beautiful samples of their work. He announces some of the handsomest work for Frederick Paulding that has been seen.—The Harmonia has procured Arthur Mees of Cincinnati, formerly of this city, as director of their excellent organization during the Winter, Otto Singer not being able to attend and preside.—The music of the Erl King's Daughter has been received and will be rehearsed at once.—Capital City Lecture Course promises John B. Gough, H. W. Beecher, Bernhardt, Listemann Concert co., and other less-known features during Winter.—Frank Murdoch has on exhibition a horse-shoe stamped Kerry Gow, and made by Joe Murphy here in the play of that name.

CLEVELAND.

Opera House (L. G. Hanna, manager): Hickey's Flock of Geese failed to show up last week, and the vacant dates were filled by the Lingard Burlesque co. The latter had just closed a fairly successful three-nights' engagement at the Academy, and anticipated another run of good luck, but were sadly disappointed, the attendance falling way below par. Smith & Mestayer's Tourists appear this week. Nov. 1, A Gentleman from Nevada.

Academy of Music (John A. Ellsler, manager): Frank Frayne, in the sensational Si Slocum, did a splendid business last week, the house being crowded almost every night. Mr. Frayn' exhibition of rare skill with the rifle is in itself no small attraction, but when in addition to this, he appeared in a play which, though well worn, is full of exciting climaxes and thrilling situations, the natural consequence is large and enthusiastic audiences. The famous Haverly's Georgia Minstrels, (100 strong) occupy the house this week and will probably do an enormous business.

Theatre Comique (B. C. Hart, manager): Morlacchi in the French Spy, drew fairly last week, despite strong attractions elsewhere. Charles Thornton appeared 25th in Simon Kenton, also a new variety co.

Items: Will Mestayer of the Tourists, will find, at Ryder's, a new painting by De Scott Evans, which would make an elegant companion piece to Bric a Brac, the picture he bought when here last year.—Major Tot the marvellous midget, is at present on exhibition in the city.—Haverly's Minstrels are to give a grand street parade and drill in the eighteenth ward.—The Beethoven Quintette Club have a concert at Reeve's Opera House 27th.—A new instrumental club, The Philharmonic Sextette, has recently been organized on the West Side.

DAYTON.

Music Hall (C. S. Mead, manager): Herne's Hearts of Oak came 18th, and drew a first-class audience. The piece was well portrayed and the setting most elaborate; 23d, Col. T. E. Snelbaker's Majestics; 28th, Matrimony, and Nov. 12 and 13, Oliver Doud Byron, and Clark & Marble's Tile Club.

Items: Gebhart's Opera House is closed indefinitely, and the former manager, Mr. Larry H. Reist, has succeeded Mr. George Deharf as treasurer of Music Hall.—Mr. W. J. Chapple, advance agent for Snelbaker's Majestics, was in town 18th, and speaks highly of THE MIRROR.

BELLEFONTAINE.

Melodeon Hall (Marquis & Jordan, proprietors): Hi Henry's Premium Minstrels 19th; standing-room only.

Items: The new theatre building here is to be called the Grand Opera House. The work is going rapidly forward. It will be opened Dec. 10.

RAVENNA.

Reed's Opera House (C. A. and G. P. Reed, managers): Booked: Nov. 12 and 13, Standard Dramatic Specialty co.; 15th, Rial & Draper's Uncle Tom co. Jan. 8, Skiff and Gaylord's Minstrels.

SPRINGFIELD.

Black's Opera House (A. C. Black, Proprietor): Mr. T. W. Keene played Richard III. and Richelieu, giving Hamlet for matinee, 18th and 19th, to the finest audiences ever assembled in the opera house, the occasion being a testimonial to Mr. Black. Coming: 25th, Chicago Church Choir co.

Items: Mr. Bookwater's new opera house will be known as The Grand.

STEUBENVILLE.

Arena. Forepaugh's Circus showed here 22d, to packed tents, both afternoon and evening.

Item: Up to the present writing no agent has appeared for the Deadwood Dick co., who were booked for this place on the 25th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): 20th, 21st and 22d, Thorn & Darvin, Royal Illusionists, assisted by the three Ronaldo's, to small houses. Nov. 1, Harry Richmond, Our Candidate.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): C. R. Davis 21st, to fair house. May Fisk, Harry Richmond and Enoch Arden comb. have cancelled dates. Fun on the Rail comes 29th.

AKRON.

Academy of Music: Next week's attraction, 26th, Pat Rooney co.; 29th, Deadwood Dick co. 30th, evening with matinee, Rial and Draper's Ideal Uncle Tom.

Item: Mr. Fred H. Bleeker, of this city, has been engaged as business agent for Haverly's New Mastodon Minstrels.

CANTON.

Opera House (Louis Schaefer, proprietor): Nothing last week. Coming: 26th, John Thompson's Around the World comb.

Item: Mr. Schaefer has concluded to have just as little going on at the Opera House as possible until the political excitement is over.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Messrs. Robson and Crane and co. delighted large audiences last week. In the early part of the week Sharps and Flats was given, and later the Dromios. The former received its initial performance in this city and made a good impression. Oliver Doud Byron commences a week's engagement. Across the Continent will be given Monday, Tuesday and Wednesday, and for the balance of the week Ten Thousand Miles Away. Rice's Evangeline comes Nov. 1, followed by John McCullough, Leavitt's English Opera Burlesque 15th, Joseph Jefferson 22d.

Library Hall (W. W. Fullwood, manager): Maggie Muhlenbring, assisted by J. H. Fitzpatrick, in costume, gave dramatic readings and recitations last week, to meagre audiences. This week, Thorn and Darwin, Royal Illusionists, in conjunction with the three Ronaldos, will entertain the public with their soirees magique. Nov. 1, Rice's Bijou Comic Opera co.

Williams' Academy (H. W. Williams, manager): The entertainment as given by Williams' own co. last week was strictly variety, and consisted of feats of contortion by Harry Wentworth, an Ethiopian sketch by Slavin and Shaffer, Stolen Fun, a sketch by the Leland Sisters and Frank E. McNish, Irish comicalities by Kelly and Ryan, duets and medleys by the Lynn Sisters, acrobatic dances by Smith, Waldron, Cronin and Martin, and motto songs by Jennie Leland. Business large.

Items: Louis J. Brecht, a local tenor of some note, died 17th. The various musical societies of the city attended the funeral in a body.—Al Lipman, now with Robson and Crane, was at one time a favorite stock actor at the old Fourth Avenue Variety Theatre in this city.—Harry Weeks, late of the Tivoli Garden, has assumed the stage management of the Theatre Comique, Cleveland.—The new Bridgewater Opera House is now being monopolized by politicians.—The bill-poster and janitor of the Newcastle Opera House is happy in the possession of a new watch and chain, presented to him by the proprietor of the establishment, in appreciation of his services.—The Euterpe Minstrels having failed to convince our people of the superiority of their corkonian abilities, are now heading torchlight processions, and warbling campaign absurdities.—Newcastle turned out *en masse*, 22d, to witness Oliver Doud Byron in his thrilling impersonations.—Matt Canning is at Niles, Mich. His mental faculties are still clouded.—William Carleton, author of Fritz in Ireland, and Emmet's late advance agent, will soon be chief engineer of a travelling vaudeville show.—John Ellsler will manage the Cleveland Opera House. A Mr. Montepelier has bought the house and given the management to Mr. Ellser, vice Mr. Hanna.—The title to the Acadamy of Music in this city has been disputed, and legal proceedings instituted. Mr. Williams name figures in the matter, though only as a technicality.—Mr. John Ellsler was presented with a handsome watch and chain, 22nd, a tribute from Mr. Chas. Brown.—The members of the late Flock of Geese comb. have distributed themselves as follows: Geo. Reynolds has joined Haverly's New Minstrels at Chicago, Florence Kellogg has gone to her home in Buffalo. Ryman, Hickey, Fenton, Misses Maynard, Maurice and Drayton, left for New York last week, to secure, if possible, eligible positions.—Wooda Cook and wife, Millie Turnour, have joined Coles's Circus for a tour of Australia.—The late of Harry Beckett was well known here, and his demise occasioned many remarks of regret.

BRADFORD.

Wagner's Opera House (Wagner & Reis, managers): Frank Frayne, booked for 28th, changed date to 30th. Booked: Jack & Miller's coteries, The Comets, Nov. 3. Hall's Strategists, Nov. 8 and 9. Union Square Theatre co., in A False Friend, Nov. 11. J. E. Stevens' Uncle Tom, 12th. Mahn's Comic Opera co. will produce the opera Boccaccio through the Oil circuit early in November; rents not yet fixed. Warner's Ideal Baby Opera co. (formerly Candee's Juvenile Opera co.) has organized at Syracuse and asked for dates through the Oil circuit. The co. produces the opera Fatinitza.

Cain's Gem Theatre (M. J. Cain, proprietor; C. H. McDonald, business manager): New faces Oct. 26, Schoolcraft and Coes, Sheridan Brothers, Grandin and Shandley, Ada Adair, Mollie Morgan, Jennie Oates, Annie Raymond, Dooley and Tenbrook, Frank Bennett and Lida Gardner. Departures: 23d, Charles Gorman, Buffalo; Nellie Richards, The Barneys, Mollie Ogden and Minnie Farrell, to New York; Harris and Wood to Pittsburg.

Items: Dr. A. S. Willets of Philadelphia will lecture here Nov. 9.—Jack and Miller's Coterie, The Comets, will open the season in Oil City, Nov. 2. They will produce Fred Miller's comic extravaganza entitled The House-Warming.

EASTON.

Opera House (William M. Shultz, manager): No performances during the past week and none expected until after the election.

MEADVILLE.

Opera House (H. M. Richmond, manager): Oliver Doud Byron and co., with Across the Continent, 10th, to a large house; good performance. Rial & Draper's Uncle Tom co. are handsomely billed for Nov. 1.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): What with the crowds of people in and following torchlight processions, the flag raisings, stump speeches and the manifold excitement attending the election, theatricals in this city are a secondary consideration. Manager Hackett is wisely lying low until after the 4th of November, and the Opera House is closed this week until 29th, when Abbey's Humpty Dumpty comb. will appear for two nights and matinee. The past week Rice's Bijou Comic Opera co. appeared to small audiences, in the operettas The Spectre Knight, and Charity Begins at Home. Herr-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Mirror Letter-List.

Adams, Burton
Abbott, Emma (3)
Bird, George
Belgarde, Adele
Burgess, Neil (3)
Barnes, W. D. (2)
Barrett, Lawrence (6)
Belden, Clara
Barker, A. D.
Brown, Mrs. Nellie
Bowers, Mrs. D. P.
Bonner, Robert
Belmont Grace
Brown, Tom
Blake, O. W.
Biancke, Katie
Clapham, Harry
Carina, Mme.
Callender, Manager
Cody, William F.
Cavendish, Ada (1)
Clarke, Harry
Church, Edw. A.
Chandos, Alice (2)
Craig, C. G.
Chambers, Augusta
Chapman, F. M.
Chapman, Josh M.
Craven, James V.
Dempsey, Louise
Dalziel, D.
Don, Laura
Demerest, G. N.
Davenport, Fanny (2)
De Forest, Gussie
De Castro, M.
De Estee, Helen
Dobson, Frank
Dunn, Julia E.
Du Breul, A. F.
Dracy, H.
Edouin, Willie
Fiske, Mose
Fenelon, Adelaide
Farmer, Harry (2)
Fox, Annie
Florence, W. J.
Fuller, George F.
Farrell, Minnie
Furbish, Charles E.
Fitch, Florence
Groves, Charles (2)
Griffin, Dr. Hamilton
Girard, Hattie Belle (2)
Granger, Willis
Gosche, Jacob, (2)
Grover, B. H., Tel'gram
Greaves, Estelle
Garthwaite, Fannie
Gayler, Frank C. (2)
Germon, J. D.
Gran & Wolfsohn
Gillette, Will.
Harrison, Alice (2)
Hall, Clinton.
Hofele, F. W. (3)
Hickey, S. M. (2)
Hanley, Martin W.
Holmes, Mrs. E. B.
Harkinson, Charles
Harris, William
Howard, G. C. (2)
Herndon, Agnes
Houp, Emily
Harold, Donald
Irving, Phil H.
Ingraham, Prentis
Ideal Opera Manager
Jackson, J. E.
Jarrett, H. C. (3)
James, W. St. T.
Jackson, Minnie
Kenyon, Lida
Kidder Charles H.
Kruger, Mme. Elise
Knight, Geo. S.
Lawrence, E. L.,
Levanion, Alfred
Leonard, John J.
Livingston, W. H.
Lawrence, Atkins
McGinnis, Charles
Marsh, W. L.
Miller, Joaquin
McDonough, Tom B.
Morris, James A.
Marston, E. W.
Murray, J. Winston
McAllister, Phosa
Mackay, F. F. (2)
McCullough, John (3)
Murphy, Joseph
Mitchell, Maggie (3)
McKay, Andy
McDonough, J. E.
Montgomery, Mr.
Mordaunt, Miss M.
Morton, Charles
Norcross, Jr., J. W.
Northcott, Amy.
Nelson, W. B.
Night, George
Price, Edwin (3)
Potter, Helen
Pratt, Charles
Prescott, Marie
Paul, Frank W.
Plaisted, P. S.
Roche, Frank
Remetze, Ella (2)
Rigby, James
Roberts, Richard E.
Randel, J. N.
Raymond, J. T.
Reade, Eleanor
Salsbury, Nat
Stuart, Lillian Helen
Snyder, G. S.
Sargent, Harry (pkge)
Scott, Lester F,
Sothern, E. A.
Shroeder, Charles
Stoddard, J. W.
Stevens, Ed A.
Shandley, Lillie
Thropp, Clara
Travers, Helen
Temple, Louise (4)
Welby, Bertha
Williams, Frank
Williams, Bart.
Warde, Fred B.
Weber, Sophie
Wall, Harry.
Warner, John
Young, Fred A.
Zimmerman, Ed.

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MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it will be necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

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How Professionals Should Vote.

Let no reader look upon the heading of this article with alarm and straightway resolve to skip it wholly. We are not about to write a political leader. Almost all the other papers are so full of politics at present that we quite appreciate the relief it must be to our readers to turn to THE MIRROR and find it reflecting no particular scandals and squabbles; and certainly we have no desire to disturb this grateful frame of mind. But, as every manager has known to his cost, during the past fortnight, and as every actor or actress has seen from the stage, we are upon the eve of a Presidential election. On Tuesday next the administration of the government of this country for the next four years, and perhaps for a much longer period, is to be decided. No longer "rogues and vagabonds," under the stupid censures of an unjust law, the members of the profession now rank among the most reputable and respected citizens of this country. They have a property interest, certainly not less than an equal number of any other classes of citizens, in the good government and prosperity of the nation. It is, therefore, their duty as citizens, and their interest as citizens with a considerable stake in the country, to take part in the coming election, to consider intelligently the issues involved, and to vote as their best interests may dictate. We are, of course, aware that the majority of professionals will not be able to vote next Tuesday, because they are on the road, and will be far from the local habitations that give them the right to be put upon the registry; but still there are hundreds of them who are resident in the various cities and towns who are fully qualified to vote, and who, from the peculiar attractiveness which generally distinguishes an actor, will be able to influence many other votes. It is to this by no means small and unimportant audience that we address what we have to say in regard to the coming election, and we may promise all others who care to listen, a few plain truths which have not yet been uttered elsewhere, and which are worth while bearing in mind when the highest duty of a citizen is to be discharged.

In determining whether you shall vote for the Republican or the Democratic party, next Tuesday, all the vexed questions of politics may be at once dismissed. There are no political questions involved in this election. The question is simply between the candidates and the office-seekers behind them. The real politics of any party—that is to say, its principles—are to be found in the platform. Both the parties have carefully prepared elaborate platforms, and both have practically discarded them during the campaign. The Republican speakers are for free-trade in the West and for protection in the East, and the Democrats preach protection here, free-trade down South, and that compromise phrase "a revenue tariff" wherever people will listen to it. In the same way both parties are false to their principles—or, rather, are entirely without principles—in regard to the currency question. The Democrats, the champions of "hard money" since Jackson's time, claim the Greenback victory in Maine as their own. The Republicans, who laud themselves as the advocates of "honest money," show their honesty by encouraging the Greenback cause in Indiana. Both parties are for hard money, soft money, silver money, paper money, wherever one or the other seems likely to gain votes. The same want of anything like distinctive principles is seen in their treatment of the Chinese question. In California and in those cities where the Irish vote is to be dreaded, both Republicans and Democrats declare that "the Chinese must go!" In all other places they proudly enunciate the American doctrine that all men are free to come to this land of liberty, and equal before the law while they remain here. From these examples the rest of the platforms may be judged. This is a contest, not of principle, but of self-interest on the part of the politicians.

As THE MIRROR is neutral in politics, it would be impertinent in us to say which of the candidates is the best man for the suffrages of professionals. But we do say emphatically that it is the duty of every professional who is a citizen, and has the opportunity, to cast a vote for one or the other of the candidates. Whether Garfield or Hancock is elected, the country will be safe. The only point of interest to the profession at large, is to have the election over as quickly as possible, so that hard money and soft money will be more abundant, and the tariff at the box-office show greater returns.

Bernhardt's Arrival, and What She Will Witness.

She has come! The great Sara Bernhardt is among us! In the midst of the stress and strain of the last week of an exciting political canvass, people turn away to catch a glimpse of that fragile figure, or to read about what she says, how she looks, where she goes, and all that the busy pencils of the industrious interviewers can chronicle about her. Ahead of time, as usual, THE MIRROR discussed last week the important questions of Bernhardt's artistic and pecuniary success, and now that everybody is going over again the ground which we have already completely covered, we may pass on to other considerations of not less interest. The social success, for example, which Bernhardt won in London, she must not expect here. There is no Prince of Wales to open all doors to her by his patronage and companionship. The best society here has no such leader, nor would it listen to him if he were here and tried to give Bernhardt the password of admission. There will be no demand for the private performances by which Bernhardt made so much extra money in London, and which distinguished men and reputable ladies attended more from curiosity to see her than from any interest in the French plays. If our best society be anything, it is certainly respectable. Our wealthy men can afford to pay Bernhardt at the rate of a dollar a second; but their wives and daughters would not allow them to open to her their parlors and drawing-rooms. Dinners and suppers at Delmonico's and the Brunswick she will have by the score; such invitations will pour in upon her as soon as she is introduced to the rich men who are only too anxious to clink glasses with a celebrity; but the home-life of America will be to her a sealed book. She has taken her position outside the social circle, and although Paris has its half-world in which she may reign, and London consented to open half its social world to her advances for a season, New York permits no compromise upon the question of conventional virtue, and Bernhardt must keep to the stage for her successes.

Rehearsals, seeing the sights, drives in the Park, receiving visitors at her hotel will fill up her days; but, after the Delmonico dinners, and before the Brunswick suppers, what will she do with her evenings until her season at Booth's begins? Go to the other theatres, of course. Bernhardt is an actress from the top of her bonnet to the tip of her shoe, and whenever an actress has an evening at her disposal she wants to be taken to the theatre. Her remarks upon what she sees will be amusing if not instructive. The Guv'nor at Wallack's she has already seen, last season, at the London Vaudeville. She will understand Daniel Rochat at the Union Square; but somebody will have to hold her in her box to prevent her from taking Miss Jewett's place in the fourth act—and what will she think of Mr. Charles Thorne? Article 47 at the Park she knows also, and what will she say of Clara Morris who has dared to rival her upon her own ground in emotional acting? How she will look at Fanny Davenport at the Fifth Avenue, and wonder at Miss Dickinson's dramatic lecture, and how she will contrast her own thin and somewhat faded charms with the buxom beauty of the American actress! We can imagine her at Daly's looking at the superb costumes heaped profusely upon the stage and comparing them with her own wardrobe at the Custom-House. Perhaps she, who knows so much about theatricals, will solve the mystery of Hazel Kirke and inform a wondering world why that play runs on forever. At any rate, she will be astonished at the quaint theatre and the elevator stage. Will she laugh, as we do, at Harrigan and Hart, and declare that the Comique reminds her of the Paris Bouffes? The Italian opera will not amuse her much; but we fancy that she will open her eyes wide at Miss Lizzie Simms in Rossini's Cinderella at Booth's, and will not be able to close them again when she is taken to behold the Revels of the Rice party at Haverly's. Perhaps her first glimpse of a real American play will be My Partner at Niblo's—let us hope that she will prefer this as a beginning to Miss Graham's Upper Crust. She ought to be present at the Offenbach memorial night and see the last of French opera-bouffe while she mourns for its lost Father. The San Francisco Minstrels will give her a new idea of the intelligence and cultivation of the American negro. She will think herself again in Germany when she visits the Germania and the Thalia, and will recall the Porte St. Martin when she enters the Windsor or Aberle's. Wherever she goes, crowds will follow her and stare at her. Lucky the reporter who is able to describe the interview between Bernhardt and the obelisk when she drives to the Park; but luckier the interviewer who sees her first meeting with P. T. Barnum and detects which of the two great advertisers is guilty of the first augurial wink!

LOCKE.—E. A. Locke, of Boston—not D. R. Locke, known as Petroleum V. Nasby—is the author of Quartz Valley, also of A Messenger From Jarvis Section, which latter piece has brought him a fortune.

CLARKE.—John S. Clarke, the favorite American comedian, whose serious illness interfered with a recent engagement in London, is reported almost recovered, and ready for work.

WIGHT.—Edwin, who is the manager of the Roschelle Troupe, is an old and experienced theatrical manager.

BERNHARDT'S ARRIVAL.

Her Reception by Manager Abbey's Friends,—Incidents of the Trip Down and Up the Harbor.—On American Soil at Last.

About a hundred privileged persons received copies of the following invitation late Tuesday afternoon, and responded in person at Pier 18, N. R., bright and early Wednesday morning:

ABBEY'S PARK THEATRE,
NEW YORK, Oct. 25, 1880.

Mr. H. E. Abbey requests the pleasure of your company on an excursion-trip to meet Mlle. Sara Bernhardt, who is expected to arrive by the *Amerique*, on Wednesday next. Should the *Amerique* arrive on Tuesday, the excursion will not occur; but unless the steamer's arrival is announced in the morning newspapers of the following day, the steamboat *Blackbird* will leave Pier 18, N. R., foot of Cortlandt street, at 5 a. m. precisely, on Wednesday, Oct. 27.

At 5 a.m., promptly, a huge wagon-load of champagne, choice whiskey and the latest delicacies that Washington Market affordes drove up on the wharf beside Starins' steamer *Blackbird*, discharged its precious freight before the eyes of a hundred hungry early risers who had come to have the first glance at Sara Bernhardt and bid her welcome to America's shores. The French tricolor and the stars and stripes waved languidly over the boat in the light morning breeze, and everybody was anxious to be off. But one of the central figures of this demonstration was not on hand.

The question in everybody's mouth was, "Where is Mr. Abbey?"

The enterprising manager answered in person at a quarter to six, when a cab rattled up to the dock, and he emerged in company with Ed. Gilmore. The *Blackbird* started, and explanations ensued. It seems that the people at the Brunswick, where Mr. Abbey lives, had neglected to call him in the morning; and while the punctual guests were chewing the cud of impatience at 5 o'clock on the deck of the reception steamer, he was just awaking from dreams of diamond trees, gold water and silver cities, in all of which Sara, the French marvel, figured conspicuously.

The morning was lovely, the air balmy, and the sail down the harbor immensely enjoyable. Everybody was in good health, but only one bottle of Roederer, to our reporter's knowledge, was cracked on the trip, before the *Blackbird* hauled up alongside the *Amerique* at Quarantine, shortly after seven o'clock. A decidedly good band brayed lustily, and an arm was thrust out of a port-hole of the larger vessel, waving some article of wearing apparel. Everybody recognized the member instantly, and knew that it belonged to Bernhardt. M. Louis de Bebian, the general agent of the Transatlantic Line, ordered the ship's ladders to be lowered, and in a moment the passengers on the tug were over the side and mingling with the voyagers on the deck of the *Amerique*.

Among those who went on board, THE MIRROR reporter noticed Eugene Cournil, the sculptor; smiling W. W. Tillotson, Mr. Abbey's suave business manager; Maze Edwards, whose especial mission it was to make everybody enjoy himself; J. Wentworth, manager of the Boston Gaiety; Fred Schwab; E. G. Gilmore; Fred Rullman; Albert Weber; Louis de Bebian; J. E. Whitley, of the *World;* B. E. Fanning, of the *American Queen;* W. F. Gilchrist, of the *Star;* Clarence E. Stump, of the Cincinnati *Enquirer;* C. E. Starkweather, of the *Tribune;* Henry Peakes, of the Strakosch and Hess Opera company; Prof. Goldberg, W. H. Brown, with C. R. Gardiner.

The gentlemen went down to the saloon, and while waiting for Bernhardt to dress, partook of a light *dejeuner*. The celebrated French actress shortly after made her appearance. The band played La Marsellaise as she shook hands with Manager Abbey and Mr. Schwab.

She was attired in a handsome walking-dress of seal-brown *imperialle* silk; cape *a la postillion*. Across the front of the skirt was a drapery of the same shade of brown as the dress, combined with a dark *creme* silk. The dress was kilted in front. Around the neck was a high ruching of *tulle*. The hat was characteristic and peculiar to her style; it was made of light seal-brown plush, ornamented with a bird of paradise and ostrich tips. The effect was exceedingly striking. Her hands were covered with light undressed kid gloves, which extended to the elbow, meeting a short sleeve. Her feet are *petite* and shapely. They were dressed in patent-leather Oxford ties, laced with silk, the tops brocaded open work. The hosiery was of purple silk clocked with red. Bernhardt's personal appearance was an agreeable surprise. She is not half so thin as the Parisian correspondents and comic papers make her out to be. Her face is full, eyes blue, hair light inclining to an auburn shade, and dressed simply. She wore no rings, earings or jewelry of any description. In her hand she carried a natty silver-headed cane.

Congratulations on her safe arrival were tendered on all sides, and then M. Merier, of the French Society, made a speech in her native tongue, presenting her at the same time with a handsome floral basket, the bottom of which was a *plaque* bearing the initials "S. B.," and decorated with two cupids, representing Art and Sculpture, surrounded by a dramatic emblem in the form of a laurel wreath. Mlle. Sara replied in French (she does not speak English), introducing several clever *bon mots* that made everybody laugh.

Extending her hand, when THE MIRROR representative was presented to her, she said gaily:

"My voyage was delightful, but I am glad to be among you Americans. I was a little ill—not much."

She was in the happiest of spirits, and seemed as well pleased as surprised at her unexpected reception. Marie Colomber, late leading lady of the Odeon, was also on board. She has come as Bernhardt's understudy to act as her substitute in case of illness.

The *Amerique* reached her wharf in this city about nine o'clock. Mlle. Bernhardt left the vessel in company with Messrs. Abbey and Schwab, and entered a carriage, and they were driven immediately to the Albermarle Hotel, where a handsome suite of apartments had been prepared for the actress' occupancy. She remained quietly resting all day. It is understood that she will visit the Park, to see Clara Morris to-night.

PERSONAL.

BERNHARDT.—"The bells are a-ringing for Sara!"

SIDDONS.—Mrs. Scott-Siddons is playing in Canada.

PHILP.—Kenward Philp is in jail on a charge of forgery.

GOODWIN.—Nat played to $600 the other night, in Newark, N. J.

MAEDER.—Fred Maeder, who has been in New York for some days, has left for Philadelphia.

BISHOP.—C. B. Bishop receives $200 per week, and board and washing, from J. H. Haverly.

JORDAN.—Mabel Jordan has returned from Europe, where she has been touring for pleasure.

BOOTH.—Marion Booth will be seen in Forget Me Not, which will be produced at Wallack's.

DINGESS.—John Dingess (Happy John) goes in advance of the Florence Stratton combination.

HATCH.—Alonzo Hatch, the new tenor of the Bush Street Theatre, San Francisco, has a pleasing voice.

KELLY.—Mr. W. W. Kelly has assumed the business management of the Charlotte Thompson combination.

GRAHAM.—Annie Graham, who is favorably known as an actress of merit, plays the leading part in Upper Crust.

BOOTH.—Edwin Booth opens on the 30th at the Princess' Theatre, London, in Hamlet. Every seat has been engaged.

PIERCY.—Samuel from the Slope will present his play Deception at the Park at the close of the Morris engagement.

DUCHATEAU.—Mlle. Emma Duchateau has replaced Mme. Maria Beaumann in the E. E. Rice Bijou Comic Opera company.

ABBOTT.—Emma says she is one of the strongest and healthiest of women ever born, and that she has never had a pain, from head to toe—lucky woman.

EDOUIN.—Willie was born at Brighton, England, in January, 1845, and has been on the mimic stage since he was four years of age. He has had many Dreams since that time.

NOBLES.—Milton Nobles plays a four weeks' engagement at the Bush Street Theatre, San Francisco, beginning Nov. 8. His season thus far has been exceptionally prosperous.

MORRIS.—Clara Morris has remained too long away from New York. Such a wonderful artiste should not deprive the leading city of the country of the opportunity of seeing her a single season.

WALDRON.—Don't forget Nelse Waldron's benefit, this (Thursday) afternoon at the Madison Square. Miss Coghlan will play Rosalind, Kate Claxton will be seen in Henrietta, and other attractive features are announced.

MARCO.—Katarina Marco, the well-known artiste who sang with Strakosch in season of '78-79, starts for Italy Nov. 6. She intends making a professional tour through Europe. Her many friends in this country will wish her *bon voyage*.

KITTREDGE.—J. R. Kittredge for many years treasurer of the New Orleans Academy of Music, and more recently engaged at the Grand Opera House, will this season be in charge of the box office of the St. Charles' Theatre.

LOGRENIA.—Prof. John L. Logrenia, the well-known magician, died at the New York Hospital on Oct. 20, aged 50. The funeral took place last Friday, under the auspices of the B. P. O. E. He leaves a son, professionally known as Prof. Leonto.

CAREY.—This week we present the portrait of Miss Eleanor Carey, a pleasing lady and a charming actress, who has been on the American stage for several years, and is everywhere a favorite. She has appeared in all the leading Shakespearean characters and supported many of the principal stars, notably the late Adelaide Neilson. She has been leading lady at the San Francisco theatres, playing Beatrice in Leonard Grover's Boarding House, also first parts in East Lynne and Armadale; and she has supported Clara Morris in M. Alphonse, also as Blanche, in Man and Wife. Miss Carey retired from the stage for some time, but has now resumed her profession. She goes out with A. M. Palmer's False Friend combination, as leading lady, and will no doubt achieve the same success as she has on the Pacific slope.

THE PROPOSED PASSION PLAY.

Interviews With Eminent Clergymen of Various Creeds and Denominations—Sweeping and Universal Condemnation of Manager Abbey's Project—Charitable Ends Do Not Justify Blasphemous Means.

When the Passion Play was announced for production at Booth's Theatre, under Mr. Henry E. Abbey's management, THE MIRROR published the first article condemning the idea, and advising the manager to weigh well the consequences. This week, in order to test the feeling of the religious portion of the community in the matter, THE MIRROR detailed a representative to call on the pastors of the various churches in this city, and obtain their candid views, irrespective of creed and belief. The result is found in the conversations reproduced below, which conclusively show just how the presentation of Christ's Passion on the stage, is looked upon by the people's spiritual advisers,

REV. DR. BELLOWS,

Pastor of All Soul's Unitarian church, said "I am opposed to such a theatrical representation. I do not like so much religion on the stage. There is already too much theatre in the church, and too much church in the theatre. I like to see such things kept separate and in their proper places. What we want is not a religious drama, but a drama that is not immoral or irreligious. I think that such a production as the Passion Play will hurt the feelings of the Chrisrian portion of the community. and I shall be very sorry if it is produced. I can think of no one to whom the play would be beneficial. I say this as a liberal man, and one who wishes the drama to flourish. I hope the people will kill the play by utterly ignoring it. I shall not say anything about it from my pulpit, because I do not think the pulpit the proper place for discussing such topics, and because the less said about it, the less of it will be known and the sooner it will die."

RABBI GOTTHEIL

of the Temple Emanuel, Fifth Avenue, was profoundly moved in antagonism of the whole affair. He said: "The production of the Passion Play seems objectionable in many ways. From a Christian point of view it is sacrilegious. I think nothing could be more incongruous than this play coming immediately after the engagement of Sara Bernhardt. It seems to me calculated to stir up the embers of religious hate, which we have tried for so long to cover up. It will affect all classes of society. It will offend the Jews, and do the Christians no good. We do not go to the theatre to be instructed in religious matters. We know what classes of people go to the theatre, and they would not be likely to be benefited by such an exhibition, but only go to satisfy their cravings after sensation. It seems to me, if I were a Christian, that it would be a most repulsive thing to see a man undertake to represent the character of Christ, which, to Christians, is of the most sublime interest. Suppose a Jew was to give a representation of the crucifixion of Christ from a Jewish standpoint, how long would the Christians suffer it? The fact of Mr. Abbey's giving the proceeds of the play to charity does not alter my opinion as to the unseemliness of the representation. There are other ways of raising money for charity without exciting religious prejudices. Money for charity could be raised in a far less objectionable manner in such a rich community. I don't know whether I shall preach against it, that will depend upon what the play is and how it is received; but really upon second consideration, I think it will be my duty to preach against it."

HENRY KIDDLE,

the late superintendent of New York City Schools, whose revelations from the Spirit World, recently made considerable sensation in educational circles, and who is now Minister in Ordinary to the Christian Spiritualists of the Country, was interviewed, at the close of a discourse on Spiritualism as a Religion, delivered on Sunday last in the Harvard Rooms. Mr. Kiddle, as he descended from the platform, greeted the writer, and in reply to the question, "What is your opinion on the theatrical representation of the Passion of Jesus Christ," said "My first impressions are certainly against any such production. I will however think over the subject, and let you have my thoughts in writing." The following written opinion was subsequently received from Mr. Kiddle.

789 LEXINGTON AVENUE,
NEW YORK, OCT. 26, 1880.

MY DEAR SIR: In reply to your query of Sunday permit me to say, that I regard the attempt to revive the old "Miracle Plays" of the middle ages, in the performance of the Passion Play, in one of the theatres of this city, as, to say the least, of very questionable propriety.

The class of persons who probably will witness it, will scarcely be edified, spiritually or religiously, by such a performance; and the associations of the theatre in these days cannot fail to render the spectacle grotesque, if they do not give it the character of a profanation.

In Bavaria, the performance of this play every tenth year is a kind of religious ceremony; and the simple, devotional feelings of the peasantry have saved this, the last of the "Miracle Plays" from condemnation.

In this city it is different, and such a performance can, it seems to me, result in nothing but the degrading of the most solemn of the events of sacred history to the level of a farce or a piece of low buffoonery.

Yours truly, HENRY KIDDLE.

FATHER DALY,

of St. Francis Xavier Roman Catholic Church, preferred rather that the ecclesiastical authorities should be consulted, than to give any opinion on so delicate a subject himself, but being informed that THE MIRROR was opposed to the Passion Play, the Reverend Father said:

"We are opposed to it also, and we consider it a profanation of a sacred subject and a money making scheme. It will be opposed by Roman Catholics."

"Mr. Abbey says he intends to devote the money obtained from the play to charity," remarked the reporter.

"Humph," said Father Daly very significantly, "you can tell Mr. Abbey we are not in need of charity."

REV. ROBERT COLLYER,

the popular Unitarian minister from Chicago, now the pastor of the Church of the Messiah on Park Avenue, was waited upon at his residence on East Thirty Ninth Street by THE MIRROR reporter. Sitting comfortably in his study chair, the reverend gentleman quietly said, "I am not disposed to talk much about the play. If, however, it *is* produced I shall look upon it as a national disaster. In Ober-Ammergau up to the present time, the play may have been beneficial, as it was with the peasantry, the natural and simple expression of what lay deep in their hearts, but the thing is degenerating even there. It seems to me, against humanitarian sentiments to produce the story of the crucifixion upon the stage. It was horrible when it happened, and as the old lady said, when trying to overcome the effects of the story. 'Well it was a long time ago, and a great way off,' so I think its best to keep it a long way off. I think such a representation is calculated to have a bad effect, and THE MIRROR should oppose it from a humanitarian stand point. I like a good play and I consider the stage as a means of improving the morals of the people, but I do not see how anything so painful could be morally beneficial."

FATHER BJERRING.

Priest of the Greek-Russian Chapel, on Second Avenue, also well kown as the editor of the *Oriental Church Magazine*, in answer to THE MIRROR'S inquiry said, "I have not thought much about the Passion Play and its representation in New York, but it seems to me to be a different thing from the Ober-Ammergau play. As given by the peasantry it is not a money making affair, here it is. I think the presentation of the Passion of Christ upon the stage of a theatre, almost a desecration of a very sacred subject. It is very repulsive to me, but I shall not say any thing about it in public, because our religion has nothing to do with such matters. It is enough that we attend to the simple service of our church. As to Mr. Abbey's proposition to give the proceeds of the play to charity, that is his affair, but I think money can be raised in a much less offensive manner. I hope the play will not succeed. If Mr. Abbey is anxious to advertise himself, he is going the right way about it, for the secular as well as the religious press will be arrayed against him."

REV. DR. WILLIAM ORMISTON,

Pastor of the Fifth Avenue Reformed Dutch Church, on being questioned about the matter, remarked most emphatically: "I will simply say that I regret exceedingly that such a thing is to be produced in New York. It outrages all my ideas of the sacredness attaching to our Lord and Saviour. I can imagine how in the simplicity of peasant life such a thing could have been rendered profitable to the Roman Catholic peasantry, although of that I have my doubts. But the presentation of such a thing on the stage of a theatre is an outrage. Just tell the public through THE MIRROR that Dr. Ormiston regrets exceedingly that such a play should be put upon the stage of any New York theatre."

"But, Doctor, Mr. Abbey will devote the proceeds to charitable purposes."

"Ah! that shows on the face of it that they know they've got poison and they want to sugar it over. Charity—bah! give charity balls, get ten dollars, and give ten cents to the poor. I am nauseated with the idea, and I shall oppose it with all my strength."

REV. WILLIAM M. TAYLOR,

Pastor of the Congregationalist Tabernacle, was seen at his house in Thirty-second street. He said: "I consider the Passion Play in a theatre as the nearest approach to blasphemy that I know of. I do not believe in the Ober-Ammergau play, and should not go to see it if I were there. I consider the whole thing simple profanity. As to Mr. Abbey's devoting the proceeds of the play to charity, I can only say we should not do evil that good may come of it."

"Will you preach against it, Mr. Taylor?"

"I cannot say now; that will be as I am moved at the time."

REV. DR. LLEWELYN BEVAN,

Pastor of the Brick Church, said: "In my opinion the Passion Play is an impropriety, in this country and in this era. In Ober-Ammergau it was formerly a representation of the religious feelings of the people, and therefore perfectly proper; but even there it is fast becoming a money-making scheme. It is to my idea an outrage on the dramatic proprieties. Aristotle describes tragedy as a means of elevating the moral nature by exciting the sentiments of pity and terror; but I should think that the representation of the Passion of Christ upon the stage would only excite disgust. The life and trials of Christ is something so near to every one, that such a representation would be revolting. To me it would seem like putting the life of my own father or mother on the stage to make money. I consider it calculated to wound the religious sentiments of all Christians. Mr. Abbey is to produce the Passion Play immediately after Sara Bernhardt; well, it is quite appropriate that he should follow it up with the Black Crook. As to giving the proceeds to charity, why does not Mr. Abbey give the proceeds of some other play, if he wants to be generous? I guess he'll keep enough for himself."

REV. EDWARD MC GLYNN,

Pastor of St. Stephen's Church on Twenty-ninth street, said: "Most certainly I disapprove of any theatrical representation of the Passion of Christ. Taken from its surroundings in Ober-Ammergau and presented upon the stage of a theatre, it will be a sacrilege. As performed by the simple peasants, it is like a solemn ecclesiastical procession, and carried out in performance of a religious vow. I shall not preach against it. The Church does not think it necessary to comment upon the latest murder, the newest fashion, or the current political news."

REV. F. KROTEL,

Minister of Holy Trinity, Lutheran Church, in a pleasant interview at his residence on West Twenty-first street, said that he was strongly opposed to any such theatrical representation of so sacred a subject as the Life and Passion of Jesus Christ. "I suppose," said he "that the clergy will all think alike in this matter. I consider it in the highest degree objectionable, and I do not see how any Christian man or woman can tolerate the thought of it for a moment. I do not believe that Mr. Abbey is doing this thing with any high moral aim, nor is he desirous of giving spiritual instruction. Then the idea of giving the money so obtained to public charities—well, on our side of the house we do not consider the end justifies the means, and I am not afraid to say what I think."

REV. WILLIAM LLOYD,

Pastor of the Madison Avenue Independent Presbyterian Church, was seen at his residence in Lexington avenue. He said: "Yes; I have read of the Ammergau play, but I do not see how it could be produced with any advantage in New York. I am certainly opposed to a dramatization of what is not an earthly story, and any effort to drag Christ down to the level of an earthly hero, is an insult to the religious sentiments of the community. It is an insult, for the man who produces Cinderella, to lay his hands on the story of Christ. The whole life of Christ was totally free from anything like striving after dramatic effect. Sometimes a dramatic effect was produced, but He immediately retired. All His miracles were performed with the injunction that silence should be maintained concerning them. His life was intended to influence by its moral character and not by its dramatic effect. If the matter is forced into public view to any extent, I shall preach against it from my pulpit. The Passion Play failed in London and in San Francisco, and I do not think it will succeed here in New York."

Following the lead of THE MIRROR, a number of the great newspapers of the country have given decided expressions of antagonism to the proposed Passion Play. The following article appeared editorially last Tuesday, in the columns of our esteemed contemporary, the *Herald*:

"The announcement that a play is to be performed in New York representing the life and passion of the Lord Jesus Christ is not an agreeable one. We do not accept the cant in reference to sacred subjects, which pervades many of the criticisms on the Passion Play as performed in Europe. We can readily understand how a dramatist could write a play upon the life of our Saviour with the highest feelings of reverence and piety. We can understand how the simple peasants in the Bavarian mountains could perform such a play with all the enthusiasm of religious devotees. In Spain every Friday evening during the Lenten period the Passion Play is performed at some of the theatres. This performance is under the sanction of the Church. It is an act of piety. In European countries it is the custom to decorate the worship of our Saviour with paintings and music and architecture and public demonstrations. Holy festivals and sacred processions are a constant experience. This is partly because the people in large sections of Europe are of one way of religious thinking. A community where nearly every person is a Catholic or a Protestant would have little difficulty in adopting the unusual forms of worship.

"The Passion Play in New York or London or Dublin would address a different audience than in Madrid or Munich or Ober-Ammergau. The mystery of the Christian religion, the tender, sacred, thrilling story of Christ's life and death, are themes too solemn for the playhouse. The Passion Play in New York would have around it the sanction of no religious feeling, nor would it be a part of religious ceremony. The actors would go into their work with the same feeling with which they would perform Jack Sheppard or Toodles or Robert Macaire. There is no pretence of religious sentiment, no desire to stimulate piety. For sheer gain it is proposed to bring the holiest episode of our civilization down to the level of a negro minstrel show.

The "Passion Play" was attempted in California and failed. The public sentiment of the community opposed it. It was suggested in London and failed. Public opinion in that easy going cosmopolitan town, which can stand almost anything, revolted. We believe the experiment will fail in New York. Even those who have no sentiment about religion, who do not belong to any Church, still have associations and memories which have twined around their lives the sacred legend of Christian faith. They will regard any attempt to bring that legend down to the level of the playhouse as a desecration."

SHEA.—Tom Shea, agent of Robson and Crane, is in town. He reports business big everywhere. Business could not well be otherwise, with a wide-awake, sharp fellow like Thomas F. attending to it.

GALLAGHER.—Mary Gallagher went on Monday to Boston, joining Robson and Crane, taking Nellie Boyd's place.

AT THE THEATRES.

The play 's the thing. —HAMLET.

Tuesday night Clara Morris was accorded a splendid welcome at the Park in Alixe. It is now a number of years since she has been seen in New York. At first it was intended that she should play at Booth's, but wise afterthought showed the impossibility of her doing justice to her powers in so large a house, and to this is owed her engagement at the Park.

Miss Morris is a wonderful woman, and a marvellous actress. She has fought disease, and conquered it. She has fought the public, and conquered it. She has fought the critics, and conquered them. In her career as in her acting, she has persevered to attain her ambition, has surmounted the greatest obstacles, and attained a position of which she may well be proud.

After the deluge of fine dresses in which a number of actresses have of late squirmed into prominence, it was a genuine pleasure to see Miss Morris play a part and intensely interest an audience without the aid of magnificent costuming. She erred perhaps in wearing one dress only throughout the entire four acts of the play, but it was a fault that called forth commendation. She acted with all her old time force, and exercised over her audience that strange magnetic power for which she is celebrated. Her performance if anything is better than when it pleased the public at the Globe theatre several seasons 'ago, when that theatrical cemetery was temporarily under Augustin Daly's direction, pending the restoration of the Fifth Avenue, which was burned. Mark Pendleton played Henri De Kerdrau earnestly. A. D. Billings, as the Marquis was excellent. Edward Varrey gave a quietly effective piece of acting as the Count. J. G. Saville as the Duc de Mirandol appeared to better anvantage than we have seen him in a long time. Mrs. Chamberlain (Emily Thorne) made her reappearance after an absence of some years from the stage, playing the Marquise. She is inclined rather toward over-acting. Mrs. Prior was excellent in the tiresome part of Madame Vallory, and Josephine Baker played Lucienne prettily. Eva Garrick was a neat Claudine. The scenery was excellent, especially the interior set used in the last three acts of the drama. The orchestra is good, but the cornet solos are vile.

Alixe, although beautifully acted, will not draw long. It is not a pleasant play and is not popular. We trust that Miss Morris may be seen next Monday night in her great part of Cora in Article 47. The engagement closes with next week. The following Monday Sam Piercy will be seen in his society play, Deception.

Monday night Rice's Surprise Party presented for the first time in New York the burlesque, entitled Revels, at Haverly's Fourteenth street establishment. This was the only change of programme on that night at any of the theatres, and a good sized audience was in attendance.

The burlesque is by John J. McNally and Dexter Smith, and is more inane than absurdities of its character usually are. It contains little that is genuinely funny, and nothing but what is supremely idiotic. Old puns are unburied, forgotten songs resung, and a general recuscitation of ancient burlesque tricks takes place. There is no room in these days of clever popular extravaganzas for pieces like Revels and the sooner Mr. Rice burns the manuscript, the better for everybody concerned.

The cast embraces some twenty-five people, including a number of shapely and pretty women. The costumes they wear are handsome, but are heterogeneously mixed together without any regard for the effect of color. Topsy Venn, the actress that Rice brought over from England as a substitute for Marie Williams, *vice* Alice Atherton resigned, was a disappointment to everybody. She sings in a conventional music hall style, dances rather gracefully, but is obtrusive and sometimes vulgar in her action. In appearance she is the prototype of Jennie Hughes, our "serio-comic" vocalist. Lina Merville and her bright little sister Marion Elmore, were attractive and pleasing. John Gourlay does not fill the place left vacant by Willie Edouin's secession. George Howard and John A. Mackay are not laughable, Henry E. Dixey has no chance to display hiss ingular brogue, and is under a cloud. Marion Singer belied her name by demonstrating that she could not sing a sentimental song at all. The other ladies had little to do but dress prettily and show the merits of their forms, which they did successfully. The music was very ordinary.

They need a new stage manager at Haverly's. A transformation or magic scene was spoiled by unskillful handling, and a young woman nearly broke her leg by stumbling over an unguarded and ill-manipulated trap. Bergh should put in an appearance, and stop the apparent cruelty that is practised upon a cat and dog during the progress of the piece.

On the programme there is a line "seats should be secured well in advance," which the patrons of Haverly's will do well to note. Secure them well in advance for the next burlesque, but let Revels severely alone.

Hazel Kirke will have some new points of interest next week. Jeffreys Lewis will play Hazel (the part that Effie Ellsler has acted continuously for nearly 300 nights), and George Clarke will take young Levick's place as Lord Travers. He will prove by all odds the best Travers that has yet been seen in this city. Levick has become prosy and stilted in the part.—The present is the last week of An American Girl at the Fifth Avenue. Next Monday night Lillian Spencer will make her appearance in Emma Schiff's play, Norah's Vow.—To-night Annie Graham makes her appearance at the Standard in a play entitled Upper Crust. It was written by Belot and is highly spoken of.—Cinderella is being played to large matinee and small evening audiences. It attracts ladies and children as of yore. It will run next week.—Daniel Rochat is a wonderful play wonderfully acted and playing to wonderful business. The first week's receipts were the largest for a similar term of any of the Union Square successes.—My Partner is at Niblo's drawing the best houses of any other performance in the city with the exception of Daniel Rochat.—The Snow Flower continues at the Bijou Opera House.—Our First Families give way shortly to the musical version of Robertson's School.—The Guv'nor is doing well at Wallack's.—People who don't care about the inconvenience of gazing at torchlight processions in the streets, can see one every night at the San Francisco's Opera House.—Fun on the Stage is a new farce this week at Tony Pastors.—The Picnic holds its own at the Comique.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

News comes of the break-up of Harry Sargent's Adele Belgarde Conglomeration. This, the last hold he had upon theatrical affairs, has slipped through his fingers, and now he has only a ghost of a star in the poor consolation that the English courts may decide favorably for him in the Modjeska contract suit. Poor H. J! I pointed out the inevitable result of your course long ago, but you did not heed the timely warning. Had you done so the present disastrous state of your managerial affairs might have been averted. A man may generally be judged from his associations. Unfortunate Harry fell among Philistines, and he has reaped the inevitable reward of his folly at last.

* * *

Minnie Palmer's age has been estimated by the fair young creature herself at sweet 19. Her grandmother, in a recent law suit, testified that Minnie was a great deal older than was necessary to vote. Ah! fickle, fair, fabricating Minnie! Take my disinterested advice: read a certain escapade of George Washington's, which happened when that lamented gentleman was a youngster, and——never let your grandmother go on a witness stand. Selah.

* * *

Ed. Gilmore was one of the Abbey reception committee on the *Amerique* Wednesday morning. His speech (in English) was a memorable one, and must be handed down to posterity: "I bid you welcome, Mlle. Sara," said he, "and when we reach the city I shall be pleased to present you with a life-size chromo of Col. J. H. Haverly."

* * *

The money that Barnum has made by letting out the use of his name to various enterprising circus managers would fill to over flowing half a dozen political bar'ls; that the speculation has always proved remunerative to the lessee, demonstrates that mutually the arrangement was "a big thing," but whether the public that had an inside knowledge of the matter considered it in the same fair light is doubtful. In another business but that of the showman such a transaction would be looked upon as positively dishonest. If Babbitt, the soap man, or Schenck, the pill manufacturer, should let out their names—which are in the abstract equivalent to a trade mark—to be used by other manufacturers, and the exchange be made public, what would people think and what could people do? Would they not set down Messrs. Babbitt and Schenck as a pair of precious charlatans, and be particularly careful to avoid purchasing any articles that might bear their names? But what is sauce for the goose although it ought to be sauce for the gander, is not in this case, for while he of the soap and he of the pills would be condemned doubly as perpetrators of a bare swindle, the man of hippodromes and menageries would scoop in his profits conscientiously, safe in the conviction that he belongs to the order of showmen, and therefore is free to do questionable things unquestioned.

Although there is a vast difference between a showman and a theatrical manager in this and many other respects, it is not at all strange that similar projects and schemes should have entered the minds of some men in the business anxious to turn a penny, entirely unmindful as to whether that penny should be honest or not. A pair of such gentlemen extended their itching palms toward Manager Haverly, a few days ago, knowing the potent magic of his name and the prestige and value it could bestow upon their Deacon Crankett combination, then playing at the Union Square.

Of course Mr. Haverly, who never sails under false colors himself nor permits others to sail falsely under his name, refused. He compromised matters, however, by sending the Cranky party a telegram in which he offered to buy their piece for the neat little sum of $30,000! This telegram they use in their advertising. It's value may be determined from the facts as given above, and the statement that $500 was the amount of the check sent in payment for it to Mr. Haverly.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

mann and his co. gave several entertainments during latter portion of the week.

Lord Opera House (William H. Lord, Jr., manager): Clark & Marble's Tile Club 25th, for a week.

Theatre Comique (Hopkins & Morrow managers): A fine show was given last week, and a first-class bill is arranged for the present one.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Annie Pixley can draw a larger house in this town than any other star on the American stage. She played her fourth engagement, 19th, in M'liss. Every seat on the lower floor was sold before the doors were opened, and many were unable to gain admission. She played to the largest receipts for several years. Frank Kilday has resumed his old character, the Schoolmaster. Booked: Graves' Four Seasons co., Nov. 16 and 17; Jane Coombs plays Juliet in November.—date not fixed; My Partner, Nov. 29.

Items: George Edgar's Shakespearean comb., booked Nov. 12, went to pieces at Worcester, 20th. The management claims to have dropped $4,000 on the New England Circuit. All bills were paid.—THE MIRROR can be found at Lally's, near Music Hall.

South Carolina.

CHARLESTON.

Owen's Academy of Music (I. M. Barron, manager): New York Criterion co. in Freaks, three nights, commence 18th, to fair business. The Adele Belgarde co., were to perform 25th, but owing to torch light procession, mass meeting will not appear until 26th for two nights, to be followed by the Rentz Santley Novelty co. 28th and 29th.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): The Harrisons, under the management of Mr. M W. Hanley, opened on the 18th, to a good house in their very humorous musical comedy of Photos. They were very entertaining, and made a big hit. Alice Harrison was very pleasing and Louis Harrison was very good. R. E. Graham kept the audience in a continual roar while on the stage. The entire co. is very clever, and amused us greatly. Their stay was limited to three nights. 21st, Gus Williams appeared in Our German Senator, to a good house. This was the first presentation of the comedy in Memphis, and it made a very favorable impression.

Items: John Rickaby, manager for Gus Williams, is very popular here, being formerly manager of a local theatre.—Next week, R. E. J. Miles Juvenile Opera co. in Pinafore, Little Duck, etc.—Sells Brothers' Circus appear Nov. 3.—Dan Rice, with his champion No. 9 Steamboat show, will be anchored here at the levee for three nights, commencing 25th.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Ada Gray, supported by Watkins' Fifth Avenue comb., presented East Lynne 18th; Camille, 19th, to fair house. Booked: Miles' Juvenile Pinafore, Nov. 1; Mrs. F. S. Chanfrau, 6th; John T. Ford's Comedy co., 24th; John Thompson, 25th.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Gus Williams in our German Senator, appeared to crowded and highly delighted audiences 18th and 19th. The Harrisons in Photos were greeted with full houses on 21st, 22d and 23d and matinee on latter date. They made a very favorable impression here, and will be welcomed back later in this season. Tagliapietra Italian Opera co. 25th, 26th and 27th, Thomas W. Keene is billed for 28th, 29th and 30th.

Grand Opera House (W. A. T. Scheetz, manager): Frank Mayo's comb. 28th and 29th; Julia A. Hunt's comb. Nov. 4 and 5.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): 16th, John A. Stevens, in Unknown, to slim house; 20th, D'Oyly Carte's London Opera co. in Pirates of Penzance, with Sig. Brocolini, J. Nash, Wallace Macreery, and Mrs. Flora E. Barry in the leading parts. The co. was composed of forty-eight people, all well drilled in their parts. Everything moved off easily, and the house was enthusiastic. Booked: 28th, Abbey's Original Spanish Students, with Isabel Stone and the Weber Quartette; 30th, Jarrett & Rice's Fun on the Bristol.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): The Rentz-Santley Novelty co. drew large houses, 18th and 19th. The Strategists played to fair audiences, 22d and 23d. Ford's Dramatic co. will produce The Naiad Queen the week of the 25th. George Denham, Marie Bochel and Blanche Thompson will be in the cast. The ballet will be led by the Clinetop Sisters. The new drop-curtain, painted by Mons. Duflocq, will be used for the first time on this night. It is an artistic piece of work.

Mozart Hall (C. L. Seigel, manager): Seigel's English Opera co., with Caroline Richings-Bernard as prima-donna, will produce Pinafore 25th and 26th; Rose of Tyrol, 27th; Pinafore, 28th; Jeannette's Wedding, and the fourth act from Trovatore, 29th.

Virginia Opera House: The New Orleans Minstrel troupe will give four performances, commencing on the 26th. Among the attractions are Welby and Pearle, song-and-dance men; R. G. Allen, banjoist; and Nellie Gortan, baritone horn soloist.

Comique (W. W. Putnam, manager): The Leonzo Bros., Vic and Harry, in their new drama, Avenged; or, The Dogs of Sierras, are re-engaged for another week. The other attractions are Kittie Stanton, Ida Hanley, Sadie Loraine, Annie Howard, Katie Drew, Harry Marten, Heath Bradford, and George DeBarre. Business good.

LYNCHBURG.

Opera House (T. H. Simpson, manager): 18th, Adele Belgarde, as Rosalind, in As You Like It, 19th, as Viola in Twelfth Night, to only fair business; 20th and 21st, Clinton Hall's Strategists to fine business. All the members of this troupe are well up in their parts.

Arena: The Great London Circus showed 22d, two performances to packed canvas.

DANVILLE.

Opera House (Frank C. Angle, manager): Harry G. Richmond in Our Candidate, 20th, to an excellent house. The co. is a good one. The Masqueraders have canceled for the 23d.

Wisconsin.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Fanny Louise Buckingham, in Mazeppa, 18th, 19th and 20th, to fair houses The support was most miserable. Miss Buckingham does very well, though much too stagey in her acting, and marring the realistic effect by enveloping herself in a goat-skin. Her horse displays careful training. Musical Society Concert, 22d; Simmonds, Arnold & Ames' Leadville Minstrels, 25th, 26th and 27th; B. Mccauley, Messenger from Jarvis Section, 28th, 29th and 30th. Mr. Deakin has begun a series of Sunday afternoon lectures and concerts. Miss Laura Dainty appeard 17th, to a fair audience.

Grand Opera House (Jacob Nunnemacher, manager): Collier's Union Square Theatre co. presented The Banker's Daughter, 21st, to a crowded house. The box-sheets show good houses for the remaining two nights. The co. is a strong one, each individual member being a thorough actor; 25th and 26th, Leavitt's Specialty co.; Nov. 1, 2 and 3, Harrison's Photos; 4th, 5th and 6th, Mary Anderson. Mr. Nunnemacher's special hobby now is his fine orchestra.

BELOIT.

Goodwin's Opera House (S. J. Goodwin, proprietor): 13th and 14th, Nixon's Uncle Tom's Cabin. 15th, same company in general variety bill. This co. is not without merit, though they have been particularly unfortunate. Organized by the veteran manager, James M. Nixon, they had been on the road but a week when they visited our city, where they waited three days for their manager to meet them with funds, as by agreement, but he failing to put in an appearance, they returned to Chicago, having been played two nights by Goodwin for board-bill. They left most of their scenery with him. John Dillon booked for 28th. J. M. Hill's All the Rage comb., Nov. 3d. Jay Rial's Humpty Dumpty, 12th.

MADISON.

Opera House (Charles Pressentine, manager): Booked for 29th, the Leadville Minstrels. This co. disbands in a short time, the principal people joining Haverly's New Mastodons.

Canada.

MONTREAL.

Academy of Music (H. Thomas, manager): 19th, 20th, the Spanish Students and Major Pond's comb., to excellent business. The audiences were lavish in their demands for encores, and the Students generous in their responses. 21st, 22d, 23d, the Pirates of Penzance (5th Ave. N. Y. co.), to very fair houses, considering it is not long ago we had a week of this same piece. The co. is very even and well balanced, but the orchestra will bear improvement. Booked: Minnie Palmer's Boarding School week of 28th.

Theatre Royal (J. B. Sparrow, manager): J. A. Stevens' co. in Unknown, to good paying business, especially in the upper part of the house. The piece is well put on and well supported in all ways. Booked: Tony Denier Pantomime troupe 28th, 29th, 30th.

Items: Madame Teresa Careno and Mrs. Otis Rockwood, with the Societie des Symphonistes, gave a concert at the opening of the Queen's Hall n[illegible] the patronage of the Philharmonic Socie[illegible] was in every way a grand success. [illegible] is without doubt the handsomest in [illegible] nion, the decorations being of the mo[illegible] ul designs and work. It is under the [illegible] gement of C. C. de Zouche & Co.—George [illegible] ydney, of Tony Denier co., has been in town and made many friends.—K. A. D'Arcy of the Pirates was also here.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): Major Pond's Musical comb., with the Spanish Students, appeared 21st to one of the largest houses of the season. Minnie Palmer and co., in Boarding School, 22d and 23d, played to paying business.

Items: Chas. H. Keeshin, of the Pirates of Penzance, and Geo. S. Sidney, of Tony Denier's comb., were in town during the week, arranging for the appearance of their respective cos.

BROCKVILLE

Opera House (George A. Dana, manager): 18th, Bartley Campbell's Galley Slave co., to a large audience. 20th, Minnie Palmer's Gaiety co., in Boarding School, to good business. 21st, Anthony & Ellis' Uncle Tom co., to fair business; 23d, Spanish Students. Booked: 25th, Tony Denier; 26th, D'Oyly Carte's London Opera co., in Pirates of Penzance; 28th, John A. Stevens' Dramatic co.; 30th, Buffalo Bill comb.

Item: Harry Sellers is in town, working up business for Buffalo Bill.

TORONTO.

Royal Opera House (J. C. Conner, manager): 18th, Giles and Potter's Uncle Tom's comb., one week, in Uncle Tom and The Octoroon, with which they did a good business. 25th and week, Mrs. Scott-Siddons.

Grand Opera House (A. Piton, manager): 18th to 20th, Tony Denier & Co., to good business; 22d and 23d, Buffalo Bill in Prairie Waif, to moderate houses; 25th, three nights, Lawrence Barrett; balance of week, D'Oyly Carte's Opera co., in Pirates of Penzance.

Shaftesbury Hall: 18th and 22d, Fisk University Jubilee Singers, to well-filled houses. 25th and 26th, Joseffy and Remenyi concerts.

St. Lawrence Hall: 26th, Prof. Anderson.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): 18th, Heywood's Seneraders gave a poor show to a good house. 19th, Fisk University Jubilee Singers delighted a large and fashionable audience. 20th, Popular Dramatic co., in Andy Blake, and Cinderella, to standing-room only. 21st, Lillian Chase, in Dramatic Readings, to a small house. 22d, 23d, Power's Galley Slave co., to large and well pleased audiences.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S FALSE FRIEND CO.: Williamsburg, Nov. 1.
ADA CAVENDISH: Boston, Nov. 1, week.
ABBEY'S HUMPTY DUMPTY: Worcester, Mass., 28; Providence, 29, 30.
ADA GRAY COMB.: Chattanooga, Tenn., 28, 29; Rome, Ga., 30, Nov. 1; Atlanta, 2, 3, 4.
ADELE PAINE COMB.: Washington, O., 27, 28; London, 29, 30; Springfield, Nov. 1, 2; Urbana, 3, 4; Bellefontaine, 5, 6.
ANTHONY & ELLIS UNCLE TOM: Peterboro, Can., 28; Lindsay, 29; Simcoe, 30; Orillia, Nov. 1; Collingwood, 2; Barrie, 3; Toronto, 4, 5, 6, 7.
AGNES ROBERTSON: St. Louis, 25, week; Chicago, Nov. 1, week; Cincinnati, 8, week; Louisville, 15, 16, 17.
ALICE OATES: Austin, Tex., 27, 28; San Antonio, 29, 30; Houston, Nov. 1, 2; Galveston, 3, 4, 5, 6.
ALL THE RAGE COMB.: St. Paul, Minn., 25, four nights; Minneapolis, 29, 30; Eau Claire, Nov. 1; Madison, 2; Belcit, 3; Elgin, Ill., 4; Aurora, 5; Ottawa, 6; Bloomington, 8; Racine, Wis., 9; Milwaukee, 10, 11, 12, 13; Detroit, 15, week.
BARNEY MACAULEY'S MESSENGER: Milwaukee, 28, 29, 30; South Bend, Ind., Nov. 1; Kalamazoo, Mich., 2; Battle Creek, 3; Jackson, 4; Ann Arbor, 5; Ypsilanti, 6.
BARTLEY CAMPBELL'S GALLEY SLAVE: Baltimore, 25, week; Norfolk, Nov. 1, 2; Richmond, 3, 4; Lynchburg, 5; Danville, 6; Charlotte, N. C., 8.
BEN MAGINLEY'S DEACON CRANKETT: Chicago, 25, week; Philadelphia, Nov. 8, week.
BUFFALO BILL COMB.: Montreal, 25, week; Ottawa, Nov. 1; Ogdensburg, N. Y., 2; Montreal, 5, 6; Burlington, Vt., 8; Rutland, 9; North Adams, 10; Fitchburg, 11; Concord, 12; Manchester, 13.
B., W., P. & W. MINSTRELS: Atlanta, Ga., 28; Rome, 29; Chattanooga, 30; Huntsville, Ala., Nov. 1; Jackson, Tenn., 2; Cairo, Ill., 3; Decatur, 4; Springfield, 5; Joliet, 6; Chicago, 7, eight nights.
CAMPBELL'S MATRIMONY CO.: Louisville, 28, 29, 30; Cincinnati, Nov. 1, week.
CHILD OF THE STATE: Austin, Texas, 28, 29; New Orleans, 31, week; Mobile, 8, 9; Atlanta, 11, 12; Cincinnati, 15, week.
C. L. DAVIS: Elkhart, Ind., 28; South Bend, 29; Goshen, 30; Warsaw, Nov. 1; VanWert, O., 2; Lima, 3.
CLINTON HALL'S STRATEGISTS: Jersey City, Nov. 1, 2; Paterson, 3; Newark, 4, 5, 6; Bradford, Pa., 8, 9; Erie, 10; Oil City, 11; Meadville, 12; Newcastle, 13; Youngstown, O., 14; Massillon, 16; Canton, 17; Akron, 18.
CLARK AND MARBLE'S TILE CLUB: Providence, R. I., 25, week; Baltimore, Nov. 1, week; Wheeling, W. Va., 8, 9; Columbus, 10, 11; Chillicothe, 12; Dayton, 13; Chicago, 15, week.
COMLEY-BARTON LAWN-TENNIS CO.: Louisville, 25, week; Chicago, Nov. 1, week; Buffalo, 8, week.
COLLIER'S BANKER'S DAUGHTER: Stillwater, Minn., 28; St. Paul, 29, 30; Waterloo, Nov. 1; Cedar Rapids, Ia., 2; Des Moines, 3, 4; Rock Island, 5; Dubuque, 6; Chicago, 8, week; St. Louis, 15, week.
CORINNE OPERA CO.: Philadelphia, 25, week; Boston, Nov. 1, week.
CRITERION COMEDY CO.: Montgomery, 28; Mobile, 29, 30; New Orleans, Nov. 1, week; Galveston, 8, week; Houston, 15, 16.
DONAVIN'S TENNESSEANS: Lowell, Mich., 28; Grand Rapids, 29, 30; Grand Haven, Nov. 3; Holland, 4; South Haven, 5; Benton Harbor, 8.
DENMAN THOMPSON: Freeport, Ill., 28; Dubuque, Iowa, 29; La Crosse, Wis., 30; St. Paul, Nov. 1, week; Minneapolis, 8, week.
EMMA ABBOTT OPERA CO.: Galveston, 25, week; Mobile, Nov. 1, 2, 3; Selma, 4; Vicksburg, 5, 6; Memphis, 8, week.
EUNICE GOODRICH: Greenwich, 28; Albany, 29, 30.
FANNY DAVENPORT: New York City, Sept. 20, six weeks. Rest two weeks.
FLORA MEYERS COMB.: Plymouth, Mass., Nov. 1; South Abington, 2; Rockland, 3; Kingston, N. Y., 4; Wareham, Mass., 5.
FOUR SEASONS COMB.: New Haven, Nov. 1; New London, 2; Newport, 3, 4; Taunton, Mass., 5, 6; Portland, 8, 9, 10, 11; Lowell, 12, 13.
FRANK MAYO: Nashville, Tenn., 28, 29; Owensboro, Ky., 30; Louisville, Nov. 1, 2, 3.
FORBES AND COTTON COMB.: Des Moines, Ia., 28, 29, 30.
FRANK TANNEHILL'S DAVY CROCKETT CO.: Rushville, Ind., 28; Middletown, O., 29; Piqua, 30; Sidney, Nov. 1; Woppoka, (we give it up), 2; Lima, 3; Findley, 4; Fostoria, 5; Fremont, 6, thence into Michigan.
FRANK I. FRAYNE: Bradford, Pa., 28; Jamestown, N. Y., 29; Duke Centre, Pa., 30; Lay off 3 days; Canton, O., Nov. 4; Columbus, 5, 6; Cincinnati, 8, week.
GEORGE S. KNIGHT: Erie, Pa., 28; Sandusky, O., 29; Ft. Wayne, Ind., 30; Chicago, Nov. 1, week.
GULICK-BLAISDELL CO. 1 (John Dillon): Chicago 25, week.
GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Waterloo, Pa., 28; Independence, 29; Marion, 30; Dixon, Ills., Nov. 3; Freeport, 4; Beloit, Wis., 5; Madison, 6; La Crosse, 8; Winona, Minn., 9; Rochester, 10; Red Wing, 11; St. Paul, 12, 13.
GULICK-BLAISDELL CO. 3 (Hop-Scotch): Fairfield, Ia., 28; Louisville, Nov. 1, 2, 3, 4; Evansville, Ind., 5, 6; St. Louis, 7, week; Oskaloosa, 29; Marshalltown, 30.
GULICK & BLAISDELL CO. 4 (Arabian Night): Open season at Joliet, Ill., Nov. 15.
GULICK & BLAISDELL CO. 5 (Minstrel Congress): Open season Nov. 15.
GUS WILLIAMS COMB.: New Orleans, 25, week; Montgomery, Nov. 1; Atlanta, 2; Macon, 3, 4, Savannah, 5, 6; Charleston, 8, 9; Charlotte, 10; Greensboro, 11; Raleigh, 12; Norfolk, 13, 14, 15; Richmond, 17, 18, 19.
HAVERLY'S WIDOW BEDOTT: St. Louis, 25, week.
HAVERLY'S NEW UNITED MASTODON MINSTRELS: Begin season Nov. 8.
HAVERLY'S BLACK 40: Cleveland, 25, week; Cincinnati, Nov. 1, week.
HI HENRY'S MINSTRELS: Tiffin, O., 28; Defiance, 29; Monroe, Mich., 30; Detroit, Nov. 1, week.
HOLMAN OPERA CO.: Jackson, Mich., 27, 28; Toledo, O., 29, 30; Chicago, Nov. 1, week.
HARRY RICHMOND: Oswego, 28, 29, 30; Milwaukee, 8; Chicago, 15, week.
HERRMANN: Boston, 25; Jersey City, Nov. 1; N. Y. City, 8.
HERNE'S HEARTS OF OAK: Albany, 25, Brooklyn, Nov. 1; Williamsburg, 8; Philadelphia, 15; Baltimore, 22—week each.
HUNTLEY'S DRAMATIC COMB.: Aberdeen, 25, week.
JACK & MILLER'S COMETS: Oil City, Pa., Nov. 2; Bradford, 3; Duke Centre, 4; Olean, 5.
JANAUSCHEK: Cincinnati, 25, week, Richmond, Ind., Nov. 1, 2; Springfield, 3, 4; Evansville, 5, 6.
JARRETT'S CINDERELLA: New York, 11, 4 weeks.
JARRETT & RICE'S FUN ON THE BRISTOL: Burlington, Vt., 30; Toronto, Nov. 9, week; Philadelphia, 15.
JOHN MCCULLOUGH: St. Louis, 25, two weeks; Pittsburg, Nov. 8, week; New York, 15, two weeks.
JOSEPH JEFFERSON AND MRS. JOHN DREW: Boston, 18, two weeks; Worcester, Nov. 1, 2; Fall River, 3; New Bedford, 4; Providence, 5, 6; Springfield, 8; Holyoke, 9; Hartford, 10, 11; New Haven, 12, 13; N. Y. City, 15, two weeks.
JOHN T. RAYMOND: Owensboro, Ky., 28; Evansville, Ind., 29; Terre Haute, 30; Danville, Nov. 1; Bloomington, 2, 3; Ottawa, 4; Joliet, 5; Aurora, 6; Dixon, 8; Clinton, Iowa, 9; Dubuque, 10, 11; Freeport, Ill., 12; Rockford, 13; Madison, Wis., 15.
JOHN A. STEVENS: Brockville, Conn., 28; Coburg, 29; Port Hope, 30; St. Catherines, Nov. 1; Brantford, 2; Hamilton, 3; London, 4; St. Thomas, 5.
JOSEPH MURPHY: Vincennes, Ind., 28; Terre Haute, 29; Danville, Ill., 30; Decatur, Nov. 1; Springfield, 2, 3; Bloomington, 4; Peoria, 5; Keokuk, 6.
JULIA HUNT CO: Nashville, 30, 31.
KATE CLAXTON: N. Y. City this week.
KIRALFYS' AROUND THE WORLD: Philadelphia, 18, four weeks.
FANNY LOUISE BUCKINGHAM: Boston, Nov. 8, week; Newark, N. J., 15, week.
KATIE PUTNAM: Council Bluffs, Ia., 29, 30.
LAWRENCE BARRETT: Ottawa, Can., 29, 30; London, Nov. 1; St. Thomas, 2; E. Saginaw, Mich., 3; Bay City, 4; Toledo, 5, 6; Philadelphia, Nov. 8, week; Baltimore, 15, week.
LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO: Baltimore, 25, week; Philadelphia, Nov. 1, two weeks; Pittsburg, 15, week.
LEAVITT'S RENTZ SANTLEY CO.: Charleston, 28, 29; Savannah, 30; Augusta, Ga., Nov. 1; Athens, 2; Atlanta, 3.
LEAVITT'S SPECIALTY COMB: Janesville, Wis., 28; Beloit, 29; Madison, 30.
LEAVITT'S RENTZ MINSTRELS: Galt, Can., 28; Guelph, 29; Hamilton, 30; Toronto, Nov. 1, 2.
LINGARD DALZIEL BURLESQUE CO.: Cincinnati, 25, week, Philadelphia, Nov. 1.
LOTTA: Buffalo, 28, 29, 30; Rochester, Nov. 1, 2, 3; Oswego, 4; Watertown, 5; Utica, 6; Boston, 8, three weeks.
MACKAY-SYLVESTER CO. (Our Flirtations): Chicago, 25, three weeks; Grand Rapids, Mich., Nov. 15; Bay City, 16.
MAGGIE MITCHELL: Baltimore, 25, two weeks.
MARY ANDERSON: Detroit, 28, 29, 30; E. Saginaw, Nov. 1; Muskegon, 2; Grand Rapids, 3; Milwaukee, 4, 5, 6; Dubuque, 8; Rock Island, 9; Iowa City, 10; Des Moines, 11.
MAUDE GRANGER (Two Nights in Rome): Brooklyn, 25.
MILTON NOBLES: Denver, 27, 28, 29, 30.
M'LISS PIXLEY CO.: Haverhill, Mass., 28; Portland, Me., 29, 30; Bangor, Nov. 1, 2; Lewiston, 3; Portsmouth, N. H., 4; Manchester, 5; Nashua, 6.
MINNIE PALMER COMB.: Montreal 25, week; Burlington, Vt., Nov. 1; Rutland, 2; Manchester, 3; Portland, 4, 5, 6.
MRS. SCOTT-SIDDONS: Toronto, 25, week; Montreal, Nov. 1, week.
MRS. HOWARD'S UNCLE TOM: New Haven, 28; Bridgeport, 29.
MITCHELL'S PLEASURE PARTY: Chicago, 25, week; Detroit, Nov. 1, 2, 3; Erie, Pa., 4; Savenia, 5; Lockport, N. Y., 6; Boston, 8, two weeks.
MILES' JUVENILES: Memphis, 25, week; Nashville, Nov. 1, 2, 3; Louisville, 4, 5, 6.
MY PARTNER (ALDRICH AND PARSLOE): New York, 18, four weeks.
NEIL BURGESS (Widow Bedott): St Louis, 25, week.
NICK ROBERTS' HUMPTY DUMPTY: Raleigh, N. C., 28, 29, 30; Greensboro, Nov. 1; Danville, Va., 2; Lynchburg, 3; Petersburg, 4; Norfolk, 5, 6; Richmond, 8, 9.
NAT GOODWIN'S FROLIQUES: Jersey City, 28, 29, 30; Richmond, Va., Nov. 1, 2, 5, 6; Norfolk, 3, 4; Waterbury, Ct., 8; Bridgeport, 9; New Haven, 10; Albany, 11, 12, 13.
ONE HUNDRED WIVES COMB.: Philadelphia, 18, two weeks.
OLIVER DOUD BYRON: Pittsburg, 25, week; Erie, Nov. 1; Jamestown, N. Y., 2; Dunkirk, 3; Buffalo, 4, 5, 6; Newark, O., 8; Columbus, 9; Chillicothe, 10; Springfield, 11, Dayton, 12; Richmond, Ind., 13; Indianapolis, 15, 16, 17; Louisville, 18, 19, 20.
POLK'S GENTLEMAN FROM NEVADA: Bay City, Mich., 27, 28; E. Saginaw, 29, 30; Cleveland, Nov. 1, week; Chicago, 8, week.
PIRATES OF PENZANCE: Toronto, 28, 29, 30; Buffalo, Nov. 1, 2, 3; Rochester, 4, 5, 6.
POWER'S GALLEY SLAVE CO.: Catharines, Can., 27, 28.
RICE'S BIJOU OPERA CO.: Philadelphia, 25, week; Washington, Nov. 1, week; Pittsburg, 8, week; Richmond, Va., 15, 16, 17.
RIAL & DRAPER'S UNCLE TOM: Richmond, Ind., 23; Urbana, O., 29; Akron, 30; Meadville, Pa., Nov. 1.
RICE'S EVANGELINE: Washington, 25, week.
RICE'S SURPRISE PARTY: N. Y. City, 25, several weeks.
ROBSON AND CRANE: Boston, 25, two weeks; N. Y. City, Nov. 8, 4 weeks.
REMENYI CONCERT TOUR: Port Hope, Can., 28; Bellville, 29; Prescott, 30; Cornwall, Nov. 1; Montreal, 2, 3.
SHELBYS' CONSTABLE HOOK CO.: Fredericktown, N. B., 25, week; St. John, Nov. 1, 2; Eastport, Me., 3, 4; Calais, 5, 6; Bangor, 8, 9.
SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Philadelphia, 25.
SNELBAKER & BENTON'S VARIETY COMB.: Detroit, 27, 28, 29, 30.
SMITH AND MESTAYER'S TOURISTS: Cleveland, 25; Chicago, Nov. 1; St. Louis, 8; Indianapolis, 15; Brooklyn, 22.
STRAKOSCH OPERA TROUPE: St. Louis, 25, week; Chicago, Nov. 1, week; Cincinnati, 8, week.
SOLDENE OPERA-BOUFFE CO.: Brooklyn, Nov. 8; Toronto, 15, week; Bellville, 22; Kingston, 23; Brockville, 24.
TONY DENIER'S HUMPTY DUMPTY: Montreal, 28, 29, 30; Ogdensburg, Nov. 1; Watertown, 2; Syracuse, 3; Oswego, 4; Rochester, 5, 6.
TAGLIAPIETRA OPERA CO.: Montgomery, Ala., 28, 29; New Orleans, 31, week.
THE HARRISONS (PHOTOS): Milwauke, Nov. 1, 2, 3; St. Paul, 4, 5, 6; Minneapolis, 8, 9, 10; Chicago, 25, week.
THOMAS W. KEENE: Nashville, 28, 29, 30; New Orleans, Nov. 8, week.
WILLIE EDOUIN'S SPARKS: Indianapolis, 25, week; St. Louis, Nov. 1, week.

☞ MEMBERS of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

—Robson and Crane will follow Upper Crust at the Standard.

—John A. Stevens played to very large houses in Quebec last week.

—Shannon and Edeson made a successful opening in Golden Game, at Baldwin's Theatre, San Francisco, Monday night.

—We have received the following telegram from San Francisco, dated 26th: "Golden Game a decided success. Theatre crowded. All of the papers speak well of play, and the stars, Messrs. Shannon and Edson."

—The travelling Hazel Kirke Company will open in Indianapolis Nov. 4. Their time is all billed up to May next. They take $6,000 worth of lithographs out with them. The company embraces C. W. Couldock, Effie Ellsler, J. W. Furgerson, Georgie Caryvan, and others of the original cast.

—Haverly's New United Mastodon Minstrels will move Nov. 8th, and after the first two or three weeks will be found principally in the large cities. It comprises a total of fifty people, with forty in the first part. None but prominent artists are engaged, while unusual attention is devoted to the musical element, as Mr. Haverly is determined to bring his latest and greatest minstrel enterprise up to a high standard among the fashionable amusements of the day.

ENGLISH'S TEMPLE OF THE MUSES.

A Description of the New Opera House at Indianapolis.

The beautiful Opera House just erected in Indianapolis by the Hon. W. H. English is a triumph of architecture, and will prove an ornament to the city. When the question of the erection of a building was first discussed, Mr. English, after much deliberation, decided to erect an opera house of large dimensions so that mammoth audiences may gather on great occasions. He recognized the needs of the growing city, and at once determined to give his fellow-citizens a building that could be appropriately styled a Grand Temple of the Muses. In the erection of this new opera house, Mr. English has added to the æsthetic wealth of Indianapolis, and the venture will, no doubt, prove financially a success. Having settled to build, Mr. English set apart the necessary land, provided the money, and instructed Messrs. J. B. McElfatrick & Son, the well known architects, to devise plans for the projected structure. This firm has already demonstrated its ability as theatrical architects, by their successes at Cincinnati and St. Louis. The Grand Opera House in the former city and Pope's Theatre in the latter, are among this architect's most recent public works. Mr. J. M. McElfatrick was invested by Mr. English with unlimited power and authorized to erect a building which should be worthy of the city, for its architectural beauty, and internally adapted for its special uses as a public hall and opera house. Plans were prepared without regard to expense, and the several departments of the work were placed in the hands of competent contractors, all of whom were placed under the immediate personal supervision of the chief architect, Mr. J. M. McElfatrick, who has devoted his whole time to the enterprise.

The Opera House is of brick, with stone copings for doors and windows. The wall foundation is 82x137 feet on Wabash street and the alley, running north from Market street, with an entrance from the northeastern segment of the Circle, 100x20 feet, and 18 feet high. The entire front also includes a hotel building, 51 feet front and four stories in height, joined on to the McKernan house, which is thus made a portion of the whole. Mr. English will erect a front north of the Opera House to match the present portion south, in the Spring of next year, thus completing his entire design, and adding a finish to the work. The auditorium building is 82x76, and is 50 feet in height. This is divided into orchestra with circle in the rear, and two galleries, which are not framed into the walls, but are supported by iron pillars, resting on solid brick arches, laid firm and deep. The stage building is one story higher than the auditorium, being designed to afford ample space for scenic effects. The details are as follows:

Width of stage, 82 feet; depth of stage, 45; depth from stage to trap floor, 11; depth from trap floor to bottom of sub-cellar, 10; total depth of stage to bottom of sub-cellar, 21; height from stage to fly galleries, 26; height from fly galleries to rigging loft, 37; total, stage to rigging loft, 63; total, rigging loft to bottom of cellar, 84; rigging loft from roof, 17; total from roof to stage, 80. Total from roof to bottom of cellar, 101 feet.

This will show the immensity of the resources of this stage for the proper presentation of great scenic effects, transformations, etc., the available space for changes being a space 84 feet in height, 82 feet in width, and 45 in depth. Entering at the stage door, which is in the corner of the building at the intersection of the two streets, by a short flight of stone steps we may descend to the dressing-room or trap floor. Here is a space 82 feet wide, 45 long, and 11 feet high, with a row of dressing-rooms, four in number, on each side. These eight dressing-rooms are about 14 feet square, well lighted, and supplied with marble basins for hot or cold water. A water-closet is also found on each side of the stage. Under the proscenium on the north side, and occupying the entire space, is the orchestra-room, an apartment sufficiently large to admit of rehearsals by a full orchestra, if needed. A short flight of stairs connects with the spacious orchestra in the opera house, the dimensions of which are sufficient for a grand orchestra of forty musicians. On the trap floor are found also the frames and weights, and all the necessary machinery for the bridges, of which there are two, as also the centre trap. Side traps will be put in when needed. These bridges run entirely across the stage, and can be used single or together, as desired. Being in three sections, they will be found of great value in scenic pieces. The stage is 45x82 from footlights to rear wall and between the side walls. At the prompt stand are all the necessary stop-cocks for controlling the steam, gas, electricity and water, for heating and lighting the building, and for use in case of fire. On the stage on the right is the "star dressing-room," while above in the rear of the private boxes are five more, making fourteen dressing rooms in all. The property-room occupies a space corresponding to the star dressing-room, on the left of the stage. These rooms are all supplied with hot and cold water.

The stage contains five grooves, with the rear wall six, thus affording space sufficient for any sort of play. The immense height of the theatre affords ample room for taking up scenes and curtains without rolling. The curtains are both raised in this manner. The proscenium arch is 36x34 feet.

The curtains, of which there are two, are a heavy green rep curtain, and a beautiful act-drop. These are to be raised bodily, and without rolling, a process by which they will be at all times kept smooth and free from dust. The act drop is a marvel of beauty, and presents a beautiful view of Niederlahnstein, on the Rhine, an artistic creation, and a triumph. This exquisite picture is set in an artistic frame of graceful pillars, with massive border surrounding the whole.

There are ample precautions against fire which place accidents from this source away off in the impossibilities. A large iron pipe connecting with the street main rises directly behind the prompter's stand, and coils of hose are hanging in several places easy of access, in constant readiness for coupling, when needed. All the gas is lighted by electricity from the prompt stand, and no open lights will be allowed. The scene room

is a separate building, 28 feet long, connected with the stage by an iron door, which will be closed at all times, and thus a greater portion of the inflammable material incidental to a theatre will be kept isolated. The exits from the stage are ample, while those from the auditorium will be found to be fully sufficient in any emergency. The upper gallery has a distinct entrance, hence this portion of the audience will be cut off from the other portions of the house in cases of exit, sudden or otherwise. The main staircase, 8 feet in width, with the corridor, will afford ample space for all occupants of this gallery while the six double doors opening on all sides of the auditorium, with that of the refreshment room added if required, will speedily empty the lower portion of the house.

The house is lighted by an immense chandelier in the dome and the usual bracket lights and chandeliers in galleries and boxes, all the jets being supplied with a burner made of lava, a material best adapted to the electrical condition. There are 350 jets and chandelier, house, border, foot and gallery lights, each having their circuit connections with the prompter stand, thus securing promptness and accuracy in lighting, also excellent opportunities for scenic effects.

One of the crowning glories of the new Opera House is the beautiful dome chandelier, with its 70 brilliant burners. The design for this artistic piece of illumination is new and original. It is a combination of the corona and reflector styles, and is tastily constructed in polished bronze, ornamented with porcelain, thus forming a most exquisite shading. The other chandeliers and brackets are of the same materials, and of new styles especially designed for this house. The main entrance is lighted by five chandeliers, while the grand staircase is illuminated by a massive chandelier. The front of the house is finished in fine style, and shows a graceful structure four stories in height of the rennaissance order, built entirely of Bedford stone, the several stones with wide windows supported by stone pillars. The heavy cornices and balcony front are of galvanized iron. The roof is made of asphalt and is impervious to rain. In the front of the building are forty rooms, which are to be devoted to hotel purposes. The corridors are paved with encaustic tile of the most beautiful colors. On the left of the main corridor is the ticket office, and under the grand staircase opposite is the ladies retiring room, the entrance to which is from the corridor in the rear of dress circle. Behind the grand staircase is the refreshment room and gentlemen's retiring room, also paved with encaustic tile. This room is 25 feet long, 14 wide and 18 high, and has a wide door opening into Wabash street. All the wainscoats and panels are of black walnut. The ceilings of the corridors, galleries and auditorium are frescoed beautifully, and glowing colors and groupings decorate the walls. The auditorium is finished in white and gold, the gallery and proscenium fronts are ornamented with carvings, and the proscenium arch is surmounted with a head of Shakespeare.

The seating capacity of the house is nearly 2,000, divided between private boxes, orchestra, balcony circle, orchestra circle, dress circle and gallery. For convention purposes or other large meetings seats can be placed on the stage for 2,000 more. There is not a bad seat in the house, and the accoustical properties are first-class. The folding chairs are upholstered in crimson plush in orchestra and balcony and crimson leather elsewhere, are wide and comfortable and easy of access. The proscenium boxes, six on each side, and the entire stage front, are finished in tinted white and gold. The grand staircase is 8 feet wide. The lobby, at the head of the staircase, is 40 feet long, 20 wide and 16 high, with two wide doors leading into the gallery. On the left is the manager's private office, and on the opposite side is the janitor's room.

The draperies of the house are elegant, the heating and ventilating are of the most approved system, the building is fitted with an improved lightning-rod, and the carpeting and upholstering throughout are of an artistic character. English's Opera House is a model of beauty and solidity and reflects great credit on the skill and enterprise of all engaged in its erection.

PROFESSIONAL DOINGS.

—Miss Elsie Moore is about to play in London.

—Needles and Pins, a new comedy by the author of Lemons, is in rehearsal at Daly's Theatre.

—Bijon Heron will probably make her reappearance at the Adelphi Theatre, London, early in February.

—Ed. Locke married Jennie Yeamans a few days ago. Both are members of Kiralfy's Spectacular company at present.

—C. R. Gardiner has a week in January at one of the leading city theatres open for a debut, or any strong attraction.

—Upper Crust, by MM. Belot and Heron, will be produced at the Standard Theatre for the first time in this city to-night (Oct. 28).

—A. M. Palmer's False Friend comb. is very strong, particularly in the ladies. It has without doubt the best list of strong names ever sent out in any one company.

—Mr. Nelson Waldron, the constructor of the double stage at the Madison Square Theatre, is to have a benefit this afternoon, Oct. 28.

—Mr. Joseph Hatton's dramatic version of Edwin Drood has been secured by Mr. W. E. Sheridan, and will be produced by him during the season.

—The Soldene Opera Comique Company sailed from Liverpool on the steamer Helvetia. The company opens at the Park Theatre, Brooklyn, Nov. 8.

—Robson and Crane open at the Standard Nov. 8, in Sharps and Flats, the farce-comedy by Charles W. Green, which has been finely received out of town.

—Miss Fanny Davenport's benefit takes place at the Fifth Avenue Theatre, Oct. 30. At this, her last appearance in the city, An American Girl and Leah the Forsaken will be given.

—Nora's Vow, a new play, written by Emma Schiff, for Miss Lillian Spencer, is to be the next attraction at the Fifth Avenue Theatre. Miss Spencer will appear under Max Strakosch's management.

—Blanche Roosevelt is pushing on the arrangements for an early production of Longfellow's Mask of Pandora. She is to have the co-operation of a number of wealthy citizens, and it is likely that the Boston Music Hall will be engaged,

—A. M. Palmer's False Friend combination commences in Williamsburg Nov. 1. It will constitute a powerful collection of well-known names, and will be so organized as to play what is now apparently the greatest success ever known in America, Daniel Rochat, in such theatres as may be desired.

MUSICAL EVENTS.

Professional and amateur musicians, together with a large number of the musical public, crowded Steinway Hall, on Thursday last, and the concert season here was inaugurated with old-time enthusiasm. The audience was not only large but appreciative. The programme provided was a musical feast, and the concert throughout was enjoyed as an intellectual entertainment. The standard set up at this inaugural concert is a high one, and it will be fortunate for the music-loving public of the City if it is maintained during the season. The orchestra, under the direction of Mr. W. Dietrich, was ably conducted and did some excellent work, playing with marked spirit and precision. A large number of well-known instrumentalists are included in the ranks of this orchestra, and much was expected of them. They gave the overture to Euryanthe (Weber), and the Rubinstein "Feramors" ballet music in fine style, and accompanied Mr. Franz Rummel in his piano solos—there might, perhaps, have been a little more promptness displayed in the accompaniments, but with this exception, the orchestra deserves only praise for its execution. At this concert Mr. Rummel and Mr. Adolphe Fischer made their first appearance this season, and Miss Marie Schelle made her debut. This lady is well known in private circles, and comes to us from the Berlin Conservatoire. Miss Schelle has a powerful mezzo-soprano voice, clear, full and resonant, though her method is faulty, and she lacks skill in the management of her breath. Miss Schelle is an American, and the daughter of a Buffalo clergyman, named Bell. The fair debutante possesses many advantages commending her to popular favor—a beautiful voice, modest demeanor, good stage presence, and an attractive personality. Her selections on this occasion, were, a concert aria by Mendelssohn, a song by Schumann and one by R. Franz, and for an encore Chopin's "Maiden's Wish," each of which she rendered with easy grace and musical fervor, and at once established herself as an acquisition to the concert stage. Miss Schelle's success was instantaneous. Ripe study, constant practice, and an earnest cultivation of the dramatic power, which she evidently possesses, will enable her to take higher rank even, than that of a first-class concert artiste. Mr. Rummel and Mr. Fischer both played brilliantly. The former gave Grieg's Concerto in A minor, in a masterly manner, and with admirable method, receiving at the close of each movement well merited applause, also Liszt's Fantaisie, "Der Wanderer" and the Fantaisie on Hungarian airs. Mr. Rummel's success was in the poetic Concerto. He was not so pleasing in his rendition of the "Wanderer," but all his playing was marked with musicianly taste, and gave evidence of the pianist's skill as an executant. He has greatly improved since his last appearance in New York, and his well known brilliancy of style, is now tempered by an exquisite delicacy of touch, which gives another charm to his playing. Mr. Fischer, the cello virtuoso, gave Servais' Fantasie, "Lestocq," a Chopin nocturne, and a Tarantelle of his own. Mr. Fischer is a fine player—indeed a finished artist—he did not, however, shine in the Servais' Fantasie, but the Chopin was played charmingly.

On Saturday evening the second concert of the inaugural series was given, also to a large audience. The same artists appeared, with the addition of Mr. Sam Franko, a young South American violinist, just from the Paris Conservatoire. Miss Schelle selected an aria by Rossi: "Ah! rendimi quel core," and two songs by Mendelssohn; Mr. Rummel played Liszt's Concerto in E flat, a nocturne and polonaise by Chopin, and Beethoven's E flat concerto; Mr. Fischer played Saint-Saen's F major Romanze, Massenet's "Air de Ballet," Popper's "Papillon," and a Romance of his own. Each artiste received the warmest tribute of regard from the audience. Miss Schelle used her rich mezzo-soprano voice to great advantage, especially in the Rossi selection. Mr. Franko, who made his debut at this concert, proved himself a violinist of ability, and his tone and facility of execution were much admired. He showed remarkable skill in his execution of difficult cadenzas. He won an enthusiastic recall by his playing of Corelli's "La Folia," variations serieuse. Mr. Dietrich's orchestra rendered Gluck's overture to "Iphigenie in Aulis," in good style. This second concert equalled in artistic excellence that of the opening night; the audience was a musical one, the programme was well selected, and the several numbers admirably executed.

DEATH OF HARRY BECKETT.

On Saturday, Oct. 23, he favorite comedian, Harry Beckett, died at his friend, Mr. Robert Pateman's residence, in London. The news was received here with great regret by the dead actor's numerous friends. From Sept. 30, 1873, up to the close of the last season at Wallack's Harry Beckett was the leading and popular comedian of that theatre. He was a native of England and began his career as an actor in the provinces—Birmingham and Manchester being the scenes of his earlier efforts. He never acted in London, however, until after he had made his best fame in this city. He came here first in the fall of 1868 with Lydia Thompson and her troupe on their first visit. His first appearance was in their company at Wood's Museum, now Daly's Theatre. After a short season there he played with the company at Niblo's Garden and a summer season at Wallack's.

A tour of the country was next made and Mr. Beckett returned to London. He, however, determined to quit burlesque and was engaged by Mr. Lester Wallack who had detected his rare powers as a low comedian. Mr. Beckett's first appearance in comedy was on September 30, 1873, when he played the part of the wheelwright in Mr. Sothern's play Barwise's Book in company with Sothern, Gilbert, Polk, Holland and Miss Germon. He made no notable impression in this play because the part was really of small importance, but shortly afterwards as Tony Lumpkin in She Stoops to Conquer, he made a very great hit, and next as Bob Acres. He played through the seasons of 1874, '75, '76, '77, '78 and '79. He was the original Harvey Duff in the Shaughraun, and the Buster in Forbidden Fruit. His unctuous voice, his mobility of feature, his grotesque but always artistic by-play and his cleverness in intonation joined to his thorough conception of the humorous in life, made his success as pronounced as that of any comedian since the days of Burton.

Mr. Theodore Moss, Mr. Arthur Wallack, Mr. Steele Mackaye, and the several members of the Lamb's Club, which organization was started by Beckett, have all expressed their sense of the loss to the stage of so promising an actor.

THE LEADING LADY—A THEATRICAL PEN-PICTURE.

The leading lady, whatever else her characteristics and faults may be, is essentially and invariably a woman. Being a woman, she is necessarily pretty, and being pretty she is necessarily the cynosure of all masculine eyes. Her age, like her temper, is uncertain, generally speaking. Sometimes she springs, meteor-like, into the firmament, heralded by a rain of bouquets, press notices and dubious coaching. Under these conditions she is always young and ofttimes sweet-mannered. It may be that she has plodded enduringly along the trial-flagged up-grade of theatrical experience, into the halcyon sphere of dramatic prominence, which tends to render her less young and less couth of temper.

Everybody notices the leading lady, everybody copies her style and envies her beauty. Adolescent men write her faultless epistles under aristocratic monograms, and foolish women rave about her and criticise her manners, her voice, her method and her dresses in the kindest of kindly ways. The press showers rhetorical sweet-meats upon her and offers of engagement at higher salary pour in upon her faster than she can read them. Poor dear!

It is about this time that the leading lady presumes to dictate to her managers and condescends to patronize her *confreres*. She pays up outstanding accounts of olden jealousies and slights with compound interest. Good "catches" come her way, but she is a very citadel of scorn and heartlessness. She never marries, because forsooth, she is wedded to her art, which at this very interesting period is apt to be a revised "make-up" or new pattern of intermingled bad taste and georgeousness. At this time she indulges in such harmless caprices as sudden sicknesses and *entr-acte* faints, that however interesting to the public, rankle like poisoned arrows in the managerial mind.

The leading lady of the era never stars, because she is doing very well here or "there," and the discomfort and vexation of travel are very appalling to her sweet and sensitive nature. And all this while she is waxing broader of frame and narrower of nature; and each year as it passes her by leaves a trace of its tell tale finger on cheek, and brow, and hair, and somehow very unexpectedly, very mysteriously and withal very unfortunately, somebody now asks how long she has been on the stage, and somebody else tells the dreadful truth—years and years and years. Right here the press takes the matter in hand, and she reads that somebody's beauty shows off well in contrast with her voluptuous though maturing loveliness. And so it transpires, that one Summer's day she wakes to find herself for the first time in years, really and absolutely "at liberty." Now she decides to "star," and then follows an existence of wretched uncertainty, blended with one night stops, bad acoustic properties and the gnawings of that gourmaud—regret. So it runs on from bad to worse, a season or two, when all of a sudden her air castles crumble into a hopeless chaos of irate landlords, defunct managers and—utter poverty.

Then the leading lady goes back to New York in a last Winter's bonnet and badly cut gown, goes back bravely determined to "do something." Finally there comes a party from the provinces who wants support. She straightens her last Winter's bonnet and arranges the ill-fitting dress, while he goes over the long "booked" list and with a heartlessness that is revolting fills every vacancy but one—first old woman. He looks at her, and she looks at him with a flash of the old scorn in her eye, then she drops her head and asks a few half-inaudible questions, writes her name quietly, and next day goes out with the "Metropolitan Combination" in the capacity of first old woman, knowing that the rose of life had spent itself, and that the thorn is all that she has left her.

WILLIS GRANGER.

Mr. E. R. Mollenhauer, the violin virtuoso, played his own Fantaisie Characteristique, "Flight of the Indian Warriors," and Paganini's "Witches' Dance," at Koster & Bial's on the 23d inst.

AMONG THE MUSICIANS.

Marie Roze sings in concerts at Providence, Nov. 3 and 4, and in Albany Nov. 6.

Musicians should not drink—they might get into the habit of wanting to "rest" at every bar.

Rudolph Bial introduced several novelties into his programme for Sunday night's grand concert.

Morley's dainty little gavotte Marquis et Marquise, as played by Thomas' orchestra is nightly encored.

The first rehearsal by the Symphony Society takes place Nov. 4; the first concert, Nov. 6, at Steinway Hall.

Theodore Thomas is busy drilling the new choral societies in this city and Brooklyn Active rehearsals are now in progress.

Brahm's second Symphony in D. Major is to be performed by Thomas' Orchestra at the Metropolitan to-night (Oct. 28).

Laurent de Rilte's Babiole opera bouffe, just produced in the city, is a musical trifle pretty but lacking melodic beauty.

Constantin Sternberg, the young Russian pianist, appeared in concert, assisted by Miss Henrietta Beebe, on Wednesday last.

Beethoven's Heroic Symphony and Berlioz's Harold Symphony will be performed at the first Philharmonic Concert, on Nov. 13.

Signor Franco Novara made his first appearance in America at the Academy of Music on the 23d inst. as Mephistopheles in Gounod's Faust.

"Sir" Arthur Sullivan will not visit the States, probably, until after New Year's. We are to have another opera by Sullivan and Gilbert.

Mefistofele in English, is in active rehearsal by the Strakosch company. Marie Roze will create the role of Margherita on its presentation in Boston Nov. 15.

Mlle. De Belocca, Signor Campanini, Herr Rafael Joseffy and Mlles. Franko and Geist, are announced to appear at the first Saalfield concert in Steinway Hall, Nov. 8.

Marie Roze makes her first appearance this season in opera Nov. 8, at the Globe Theatre in Boston. Aida in English will be given for the first time in America.

Six concerts are to be given this Winter at Chickering Hall, by the New York Philharmonic Club. Messrs. Richard Hoffman and S. B. Mills, the pianists, will assist.

Mr. H. R. Humphries' concert this afternoon (Oct. 28) at Steinway Hall. Miss Beebe, Miss Henne and Messrs Graff, Young, Baron W. F. Mills, Arnold and Pratt are the artists.

It is proposed to give a series of five symphony concerts in Cincinnati the coming Winter, with an orchestra composed of resident musicians, and with Michael Brand as conductor.

Mr. Carl Lanzer, violinist, Mrs. E. A. Wilson, soprano, and the Bent Brothers, cornetists, will appear at a concert Nov. 30, at the Cooper Institute, assisted by the St. Luke's Choral Society of fifty voices.

The Strakosch-Hess company include besides Marie Roze; Mlle. Torriani, Mrs. Abbie Carrington, Miss Schermer, Miss Barton, Miss Autumdale, Mr. A. Byron, M. Perugini, M. Montegriffo; Mr. Carlton, Mr. Bragan, Mr. George A. Conly and Mr. H. Peakes.

Mme Anna Granger-Dow, soprano, Mrs. Florence Rice-Knox, contralto, Mme. Teresa Carreno, pianiste, Mr. J. Graff, tenor, Mr. Frank Remmertz, baritone, and Signor Liberati, cornetist, will appear at a grand concert, Dec. 8, at Chickering Hall, for the benefit of the Union Boat Club.

Theodore Thomas, on the 22d inst., introduced at the Metropolitan Music Hall, a new symphony by Carl Gramman, entitled Adventiure. It is in four movements, a spirited allegro, an adagio, a sparkling scherzo, and a finale. The work has some effective orchestration and is likely to become a favorite.

Miss Florence Copleston, the young pianiste has issued a programme of three pianoforte recitals to be given in Steinway Hall, on the afternoons of Nov. 9, 16 and 23. She will be assisted by Mr. Frank Rummel, Mrs. Florence Rice-Knox, Mr. Richard Arnold, Mr. Charles Werner, and Her Rafael Joseffy.

Daly's Theatre.
Broadway and 30th street.
Safest and most luxurious theatre in the world.
OUR FIRST FAMILIES.
OUR FIRST FAMILIES.
EVERY NIGHT at 8 (fifth week). MATINEES Wednesday and Saturday at 2. Reserved seats 50c., $1 and $1.50.

Abbey's Park Theatre.
"The handsomest theatre in the metropolis."
HENRY E. ABBEY.....Lessee and Manager
THIS EVENING AND DURING THE WEEK (EXCEPT SATURDAY MATINEE).
Mr. Abbey takes pleasure in announcing a limited engagement with
CLARA MORRIS,
who will have the honor of making her first appearance at this theatre this evening in her great original impersonation of
ALIXE,
in the famous French Play, in four acts, entitled
THE COUNTESS DE SOMERIVE
(a new adaptation),
supported by a powerful cast, including Mrs. J. J. Prior, Mrs. Emily (Jordan) Chamberlain, Miss Eva Garrick, Miss Josephine Baker, Messrs. Mark Pendleton, Edward Varrey, J. G. Saville, A. D. Billings, George Warren and J. W. Bankson.
NO MATINEE SATURDAY.

Tony Pastor's Theatre.
587 Broadway.
TONY PASTOR AND HIS COMPANY.
Monday, Oct. 25, production of a new comic play by JOHN F. POOLE,
FUN ON THE STAGE;
or,
A MANAGER'S TRIALS.
Fun of the Green-room, stories that are told, the jokes that are played, the humors of rehearsal.
Dan Collyer, Miss Jennie Christie,
A new olio programme by
Niles and Evans,
PROF. PARKER and his DOG CIRCUS.
Ella Wesner, The Kernells, The Rankins,
Bryant and Hoey. Flora Moore,
Bonnie Runnells, French Twin Sisters,
Frank Girard, St. Felix Sisters.

Theatre Comique, 514 Broadway.
HARRIGAN & HART.....Proprietors
JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday Matinees, HARRIGAN & HART will present Edward Harrigan's latest issue,
THE MULLIGAN GUARD PICNIC.

Aquarium.
MATINEES EVERY DAY.
UNCLE TOM'S CABIN.
THE WOOLLY ELEPHANTS.
Admission 25 cents.

Academy of Music.
FRIDAY, Oct. 29, RIGOLETTO,
Il Duca, Signor RAVELLI (his first appearance in this character in America); Rigoletto, Signor GALASSI; Maddalena, Mlle. ANNA DE BELOCCA, and Gilda, Mme ETELKA GERSTER (her first appearance in this character this season.
Second grand matinee Saturday October 30 at 2 o'clock,
LA FAVORITA.
First appearance of MISS A. L. CARY as LEONORA.
MONDAY, Nov. 1,
LA SONNAMBULA.
WEDNESDAY, Nov. 3,
UN BALLO IN MASCHERA.
Doors open 7:30. The opera will commence at 8
Box office open daily from 9 till 5.

Union Square Theatre.
Mr. A. M. PALMER...Proprietor and Manager
EVERY EVENING AT 8.
SATURDAY MATINEE AT 1:45.
SECOND WEEK
of Sardou's great Drama, in five acts,
DANIEL ROCHAT,
DANIEL ROCHAT.
Mr. Palmer has great pleasure in announcing the unequivocal success of this noble work as evidenced by crowded and brilliant houses and by the unanimous verdict of the NEW YORK PRESS.
Of its presentation in the Union Square Theatre a leading critic says: "It is something of which our Stage may well be proud."
Seats may be secured two weeks in advance by mail, telegraph or telephone.

Haverly's Fifth Avenue Theatre.
J. H. HAVERLY.....Proprietor and Manager
SIXTH AND LAST WEEK.
FANNY DAVENPORT
in
AN AMERICAN GIRL,
by
ANNA DICKINSON.
SATURDAY NIGHT, farewell benefit. DOUBLE BILL. AMERICAN GIRL and LEAH THE FORSAKEN. Nov. 1, Lillian Spencer.

Wallack's.
LESTER WALLACK...Proprietor and Manager
IMMENSE SUCCESS
of the new Farcial Comedy in three acts, entitled
THE GUV'NOR,
THE GUV'NOR,
pronounced by press and public the GREATEST HIT KNOWN FOR YEARS. UPROARIOUS LAUGHTER AND PROLONGED APPLAUSE. It will be presented EVERY EVENING at 8, and SATURDAY MATINEE at 1:30.
Carriages may be ordered for 10:45.
Seats secured two weeks in advance.

Madison Square Theatre.
STEELE MACKAYE.....Manager
267th
PERFORMANCE
OF
HAZEL KIRKE.
Thursday matinee (Oct. 28) benefit of Nelson Waldron.

Booth's Theatre.
HENRY E. ABBEY.....Lessee and Manager
POSITIVELY LAST WEEK (but one)
CINDERELLA.
Two matinees—Wednesday and Saturday—at 1
BEAUTIFUL SCENERY, GORGEOUS COSTUMES, DELICIOUS MUSIC.
The specialty act introduces the "Wonder of all London"
MISS LIZZIE SIMS.
Incidental to the piece a double team of Shetland ponies and a gorgeous state chariot, in which Cinderella goes to the Royal Ball.
POPULAR PRICES.
GENERAL ADMISSION ..... FIFTY CENTS.
Reserved seats, 50 cents, 75 cents, $1 and $1.50.
FAMILY CIRCLE....TWENTY-FIVE CENTS.
On matinee days children's tickets, 50 cents, which includes a coupon for a reserved seat.

Haverly's Fourteenth St. Theatre.
Corner of 14th Street and 6th Avenue.
J. H. HAVERLY.....Proprietor and Manager
MONDAY EVENING, OCT. 25,
and every evening until further notice.
PURE FUN FOR THE MILLION.
Engagement of the celebrated company of artists,
RICE'S SURPRISE PARTY,
who will present for the first time in New York, the original Comic Spectacular Burlesque entitled
REVELS;
or, BON-TON GEORGE, JR.
with its superb cast, surprising novelties, beautiful costumes, sparkling music, haunted picture gallery, Chorus of Kings, Sword Quadrilles, Egyptian Procession,
POLITICAL POLICEMAN and
GRAND TRANSFORMATION.
Matinees Wednesday and Saturday.

Haverly's Niblo's Garden Theatre.
J. H. HAVERLY.....Proprietor and Manager
E. G. GILMORE.....Associate Manager
ANOTHER GRAND SUCCESS SCORED.
Theatre crowded nightly with delighted audiences.
SECOND WEEK. SECOND WEEK.
LOUIS ALDRICH and CHAS. T. PARSLOE
in Bartley Campbell's powerful American drama, entitled
MY PARTNER.
Produced with an elaborateness of scenery and details surpassing all former representations of this piece.
Wednesday and Saturday Matinees.

BIRCH & BACKUS'
San Francisco Minstrels.
Opera House, Broadway and 29th st.
The greatest organization in the world.
RECEIVED WITH SCREAMS NIGHTLY.
First appearance of the baritone vocalist,
MR. W. H. HAMILTON.
Great success of
OUR TORCHLIGHT PARADE.
PLEASANT COMPANIONS,
and all sorts of funny doings, sayings, etc.
Delightful solo and part singing. Boy Chorus.
Seats secured. Matinee Saturday at 2.

BROAD ST. THEATRE, Philadelphia.
CALL.—Ladies and Gentlemen engaged will attend first rehearsal Saturday morning, Oct. 30, at 11, Broad Street Theatre. The thanks of the management are due to the many valuable members of the profession who so promptly made application for positions. Courtesy and friendship alike prompt personal responses to very many of the letters, but present business pressure prevents it. Therefore requesting that silence may be taken for the customary polite negative, and again thanking them, we remain,
Very respectfully,
GROVER & RIAL. Broad St. Theatre.

MANAGER HILL'S DIAMONDS.

Mr. J. M. Hill, the manager of Denman Thompson, according to a Chicago exchange, purchased on Saturday a splendid collection of diamonds at an expense of over $16,000. These diamonds are to be worn by the ladies of his company in the ball-room scene in Joshua Whitcomb. These diamonds, which now belong to Mr. Hill by right of purchase, were formerly the property of the Duke of Brunswick, whose fame as a connoisseur of gems and as a collector was unrivalled in Europe. When the Duke died a few years ago at Geneva, the city of his adoption, where he preferred residing, he bequeathed his entire collection of precious stones, valued at £3,000,000, sterling, or about $15,000,000, to the city. The authorities of Geneva, some time after the Duke's death, determined to dispose of the gems, and authorized their sale by auction at Paris last year. A St. Louis merchant and his agents invested £20,000 in purchasing some choice stones of the ducal collection, and thus the diamonds came to America, and on Saturday were sold to Mr. Hill for the cash consideration of $16,120. The first gem is a lady's lace pin, composed of five solitaire diamonds, the aggregate weight being fourteen karats. The centre stone is a perfect gem, weighing five and a half karats—a diamond of the first water, without flaw or blemish. The side central stones weigh four karats, and the two end stones four and five-eighth karats. They are equally perfect, and guaranteed to be without any flaw. The entire cost of the lace pin to Mr. Hill was $2,600. A magnificent diamond cross weighing a little over twenty karats, composed of eleven stones averaging nearly two karats, is a splendid ornament. These diamonds are perfectly matched, of the purest quality, and also guaranteed. The central stone weighs two and a half karats. The cross, which looks like a blaze of fire, is attached to a gold necklace of antique Roman workmanship. The cost of the cross was $4,000, or $200 per karat; two pairs of earrings, weighing six and one-eighth karats each, and each stone exactly balancing the other. The diamonds are guaranteed perfect. The price paid was $1,531 for one pair, and $1,545 for the other, the slight difference in value being occasioned by the difference of the mounting. The gem of the collection, however, is the diamond worn by the Duke of Brunswick as his signet-ring. This stone was left with the diamond merchants in New York, with instructions to match it at any cost; but they were unable to do so. It is a pure white stone, perfect in every quality. It weighs five and a half karats and cost $1,650. Two pairs of bracelets—one a horse-shoe, symbolical of "good luck," the other representing "Hope," composed of twenty-four diamonds—were also added to Mr. Hill's collection. He also purchased another pair of bracelets, containing nine diamonds each, weighing seven karats. These cost $1,200. A peculiar feature of the lot is a diamond butterfly, to be worn as a hair ornament, typical of the "resurrection." The head is enameled, the eyes of rubies, while the remainder of the butterfly is a mass of brilliant diamonds, 104 in number. The cost of this was $13,000. Mr. Hill's purchase also included two rings, one square in shape and composed of fifteen diamonds, the other round, containing twenty-two diamonds. They were valued at $1,000. A crescent—the emblem of the Orient—completed the purchase. It contains nineteen diamonds, and was valued at $750. All these gems formerly belonged to the Duke of Brunswick, and each stone is guaranteed. These rich and rare gems are worn by Belle Cole and Alice Stewart Logan in the second act of Joshua Whitcomb, and may be seen every night at the Olympic. There is not another play in the country in which such valuable gems are worn; and even those who won't go to see Uncle Josh will go to see the diamonds.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

MR. E. L. WALTON.
Madison Square Theatre.
Stage Manager Booth's (Boucicault) 79-80, Hazel Kirke, "en route" '80-'81.

MISS LAURA L. PHILLIPS
Will negotiate with managers for the production of the late John Brougham's plays. Address this office.

MRS. THOMAS BARRY.
Late Leading Lady Boston Theatre.
Disengaged.
Address Hotel Comfort, Boston, Mass.

MISS ADELAIDE THORNTON.
With Maude Granger's company, season 1880-1881, as Sylvia de Montalan, in Two Nights in Rome, at Union Square Theatre.

MR. EDWARD KENDALL.
Refined Change Artist. First-Class troupes of the Tourist order will secure an acquisition by addressing 154 Court St., Boston, Mass.

MR. ATKINS LAWRENCE.
Leading Business.
With Mary Anderson Co. Season 1880-81—Re-engaged. Characters—Huon, Claude Melnotte, Fazio, Romeo, Clifford.

MLLE. ARIEL.
THE ORIGINAL FLYING DANSEUSE.
CAUTION.—The Kiralfy's having purchased Conquest's apparatus with which he lately met with four serious accidents at Wallack's, are endeavoring to deceive the public "by advertising as the Original and Only Flying Fairy," a person who has never appeared in that character BEFORE.

OTIS A. SKINNER.
Boston Theatre,
Season 1880 81.

YOUNG APOLLO CLUB.

I desire to give notice that I have no connection whatever with the organization advertised by J. S. Vale or by Glassford, under the above name. Nor with that advertised by W. A. T. Smith as "New York Juvenile Apollo Club," and that their use of the name Young Apollo Club, is entirely unauthorized by me. W. F. WILLIAMS,
Manager Original Young Apollo Club, N. Y.

POPE'S THEATRE,
ST. LOUIS.
SEATING CAPACITY, 1,720.
STANDING ROOM, 650.
The largest, most elegant and best located house in the city.
Managers of Combinations desiring dates will please address
CHARLES POPE,
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$5 TO $20 per day at home. Samples worth $5 free. Address STINSON & Co., Portland, Maine.

THE LATEST AND GREATEST COMEDY SUCCESS!
J. B. POLK
—AS—
CHRISTOPHER COLUMBUS GALL
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A GENTLEMAN FROM NEVADA.
J. B. POND, - - Sole Manager.
Address all communications to Ma or J. B. POND, EVERETT HOUSE, NEW YORK.

Another County Heard From!
THE FAVORITES
STILL AHEAD.
ST. LOUIS SUSTAINS THE PREVIOUS VERDICT.
ALICE OATES,
THE GREATEST HIT OF ANY
Modern Burlesquer.
THE COMPANY UNEXCELLED.
F. W. H. FITZGERALD, ALF. McDOWELL, J. C. HEATH, WILLIAM McINTYRE, MOLLIE REVEL and JULIA COLLENO,
Each Scored a Great Success in St. Louis.
AFTER A BRILLIANT WEEK AT
POPE'S THEATRE,
ST. LOUIS,
They are engaged on a large certainty for
SUNDAY NIGHT
AT
GRAND OPERA HOUSE,
And play to a Crowded and Enthusiastic Audience.
THE HIT OF ELECTION YEAR.

"As exhilarating as a breath of mountain air, As sparkling as champagne!"
WM. C. MITCHELL'S
Pleasure Party
In the Romantic and Musical Comedy,
OUR GOBLINS
OR, FUN ON THE RHINE.
Also the new and original musical extravaganza in two acts,
OUR GOBLINS AT HOME.
Both written by the well-known comedian and author, MR. WILLIAM GILL.
With the latter play is incorporated the piece of Emotional Insanity, in three scenes and twenty-eight and a quarter Tableaux, entitled
The Bold, Bad Man of Hoboken;
or, The Gypsy, the Tar, the Orphan and the Mysterious Indian.
Music arranged and much of it composed by MR. FREDERICK PERKINS, Musical Director of Our Goblins.
Just concluded a most successful season of two weeks at the CHESTNUT STREET THEATRE, PHILADELPHIA.
The New York Triumph Endorsed by the Quaker City.
"The greatest hit of the season."—N. Y. HERALD, June 15
"The burlesque has the merit of being pure in intention, full of action, original in construction, and overflowing with perpetual merriment."—PHILA. ITEM, Sept. 5.
W. C. MITCHELL,
Proprietor and Manager.
Permanent address, Sinclair House, Eighth street and Broadway, New York.
J. K. BURKE, Business Agent.

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New Opera House,
INDIANAPOLIS, INDIANA.
WILL E. ENGLISH..Proprietor and Manager.
This grand building now in course of erection, in the centre of the city, will be completed by September 27th, in magnificent style, and will be by far the finest theatre in Indiana, and one of the finest in the United States. It will be on the ground floor, with elegant retiring-rooms, spacious lobbies and promenades, twelve proscenium boxes, fourteen elegant dressing-rooms, six wide exits on all sides of the auditorium, with comfortable seats for 2,000 people, and all the most modern and perfect stage appointments and improvements.
Managers of first-class combinations only, address as above.

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When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to $1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and Elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

Macauley's Theatre
LOUISVILLE,
KENTUCKY,
SEASON 1880-81.
Address
JOHN T. MACAULEY,
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MILWAUKEE,
WISCONSIN.
The finest theatre in the Northwest, and ONLY one on the GROUND FLOOR.
Ten modes of egress. Capacity 1,800.
Fully stocked with elegant scenery and all else necessary for the proper production of all plays, operas, etc. Would like to hear from managers of first class combinations ONLY. Will either rent or share.
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HARRY DEAKIN,
Lessee and Manager.

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LEADVILLE, COL.,
A. T. WELLS, JR .....Treasurer
P. O. Box 1,800.
NOW OPEN FOR DATES.
Will rent the house or play combinations upon shares.
SEATING CAPACITY, 800.
LIGHTED BY GAS.
PATENT FOLDING CHAIRS.
FINE SCENERY.
Address all communications as above.

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ALTON, ILL.
Population of city, 18,000, on Chicago and Alton R. R., I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 650. For particulars apply to
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CHARLESTON, S. C.
ENTIRELY REFITTED WITH PATENT PERFORATED FOLDING SEAT CHAIRS AND PATENT HAT-RESTS.
The handsomest and most complete theatre south of Washington. Possesses all the modern improvements, and well stocked with scenery, and all appurtenances of a FIRST-CLASS THEATRE.
Business communications must be addressed to
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NEW ORLEANS, LA. SEASON OF 1880-81.
BIDWELL'S
ACADEMY OF MUSIC.
RECONSTRUCTED,
ENLARGED AND IMPROVED.
ST. CHARLES THEATRE,
THE LARGEST AND MOST COMMODIOUS THEATRE IN THE CITY.
Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with
D. BIDWELL,
Proprietor and Manager.

ST. LOUIS, MO.,
OLYMPIC THEATRE,
CHAS. A. SPALDING....Proprietor & Manager.
GRAND OPERA HOUSE,
JNO. W. NORTON.....Proprietor & Manager.
The largest, best appointed and best located Theatres in the city.
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ANOTHER VICTORY
for America's old favorites, MESSRS.
Baker & Farron.
Having played all the leading cities of the old and new worlds to a
SUCCESSION OF CROWDED HOUSES,
are now playing a return visit to Edinburgh, Scotland, and turning people away nightly. Will return to America in December, 1880, play a few weeks and return to England for another tour in 1881. Address all business communications to JNO. R. ROGERS,
American Exchange, 449 Strand, London.
WOLVERHAMPTON, ENGLAND, OCT. 25.

Van Wyck Academy of Music
NORFOLK, VIRGINIA.
This magnificent new building will be finished about the 1st of September, 1880. Five exits, all modern improvements. Seating capacity, 1,250. H. D. VAN WYCK,
Sole Proprietor and Manager.

Miss Ada Dyas.
LEDGEWOOD,
NORWALK, CONN.

John T. Raymond,
TOUR OF 1880-81,
COMMENCED
AT
POPE'S THEATRE,
ST. LOUIS, SEPTEMBER 13.
HORACE McVICKER,
Acting Manager.

Denman Thompson
AS JOSHUA WHITCOMB.
J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

RICHARD FOOTE,
TRAGEDIAN,
Dramatic Instruction to Ladies and Gentlemen. Public and Parlor Readings given.
333 WEST 23D STREET,
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ANNIE GRAHAM
In Messrs. HERON & BELOT'S great Society Sensation,
Upper Crust,
STANDARD THEATRE,
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For a short season commencing OCTOBER 28
Supported by the following artists;
LEWIS MORRISON,
J. R. GRISMER,
WILLIAM SCALLAN,
RAYMOND HOLMES,
CHARLES LOVEDAY,
WM A. LAVELLE,
PEARL ETYINGE,
AMY NORTHCOTT,
MAUDE MORRAY,
MRS. CHARLES POOLE,
LILLIE ARNOLD.
Managers desiring to play the above attraction will address for time and terms,
FRANK L. GARDNER,
Manager.
CHARLES B. GRISTE,
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NEWS DEALERS,
Reserved Seat Ticket Agents.
Agent City Bill Poster. No Boards rent—three cents a sheet for pasting. Good orchestra in connection.
P. S. All letters addressed to us in connection with the above, will receive prompt attention.
P. O. Box, 159. BROCKVILLE, ONT.

Notice to Managers and Others.
This is to give notice to all whom it may concern, that the undersigned has sold to MR. GUS PHILLIPS ("Oofty Gooft)," an Original Farcial Comedy, in three acts (specially written for him), entitled
MIXED UP,
and that the same has been fully copyrighted, and that any infringement thereof will render all parties concerned amenable to the law.
A. BENRIMO,
Union Place Hotel, New York.
Having purchased MR. BENRIMO'S comedy (specially written for me), I fully concur in the above notice. I am now filling dates.
GUS PHILLIPS ("Oofty Gooft),
Union Place Hotel, New York

NOTICE.
A competent person, with some capital would take an interest in first-class Dramatic enterprise and act as Manager or Treasurer. Very best references.
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MODES DE PARIS.
117 WEST TWENTY-EIGHTH STREET, N. Y.
The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.
All the latest Parisian Fashions received at our establishment as soon as issued in Paris.
Actresses will find it to their advantage to give me a call.

FLORA MYERS'
1880 COMBINATION 1881
In A. W. PURCELL'S new American play,
—: OPIUM. :—
(Duly Copyrighted according to law. All rights reserved.) Season commences Nov. 8.
WANTED.—A Full Dramatic Company.
Address A. W. PURCELL, Orleans, Mass.

VAN NESS HOUSE, BURLINGTON, VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. P. C. DARBEE, O. B. FERGUSON, Proprietors.

Edwin Booth.
ABROAD.
Letters may be addressed care NEW YORK MIRROR.

MISS
Clara Morris,
ALIXE,
PARK THEATRE, OCTOBER 26.

FANNY DAVENPORT
AN
American Girl.
Dramatic hit of the season.—N. Y. Herald.
SIXTH WEEK.
UNABATED SUCCESS LAST WEEK.
Haverly's Fifth Avenue Theatre.

Miss
Rose Coghlan.
WALLACK'S THEATRE,
Season 1880-81.
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Miss
Marion
Booth.

D. H. HARKINS.
Starring Tour, England
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MR. NEIL BURGESS,
in his original creation of
Widow Bedott
Supported by his own company with
MR. GEORGE STODDART
—:AS:—
ELDER SHADRACH SNIFFLES.
GEO. STODDART.....Manager.
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MISS FANNY REEVES
AND
E. A. McDOWELL,
Address 148 West 25th st.

CAUTION.
Managers are hereby cautioned against negotiating with MR. W. ELLIOT BARNES for a certain MS. play, entitled
A MARRIAGE CERTIFICATE.
For further information address
C. R. GARDINER,
12 Union Square.

SEASON OF 1880-81.

THE RIVE-KING Grand Concerts.

FRANK H. KING, - - - - - - - Manager.

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PRIMA-DONNA SOPRANO—Her First Appearance in America. Past Eight Years in Italy.

MISS EMMA E. MABELLA,

CONTRALTO—Her First Appearance.

MR. GEORGE H. BRODERICK,

BASSO CANTANTE—From "Her Majesty's Opera," London, and New York.

MR. FERDINAND DULCKEN,

THE CELEBRATED COMPOSER AND PIANIST, MUSICAL DIRECTOR.

HERR REINHARD RICHTER,

VIOLIN-VIRTUOSO—Concert-Meister "Imperial Opera" St. Petersburg. His First appear in America, And

MADAME JULIA RIVE-KING,

America's Great Pianist.

Managers desiring dates will please address,

FRANK H. KING, Steinway Hall, N. Y.

1880—THE TALENTED YOUNG TRAGEDIAN—1881.

FREDERICK PAULDING,

who last year received the highest encomiums of the Press for his masterly impersonations of Shakespearean and other legitimate roles, has just

COMPLETED HIS SECOND BRILLIANT NEW YORK ENGAGEMENT AT THE UNION SQUARE THEATRE and received an

ENDORSEMENT BY THE NEW YORK PRESS

that stamps him the "LEADING YOUNG TRAGEDIAN" of the age.

NEWSPAPER NOTICES.

He has achieved an encouraging success in one of the most difficult o roles.—N. Y. EXPRESS.

He grew to the exigencies of his position until his triumph was grand.—N. Y. WORLD.

Quite lost himself in the character, and as a consequence carried away his audience.—GRAPHIC.

He is a person of most decided genius. He is destined to occupy the first rank on the stage.—N. Y. MIRROR.

A young man of keen intelligence, quick, unerring emotions, and a large amount of histrionic talent.—STAR.

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VOICE OF THE PRESS:

CINCINNATI.

GRAND OPERA-HOUSE—"PHOTOS."—The Harrisons' Musical Comedy Company "Photos."—From the beginning to the end of the play the audience laughed. The jokes were new, laughter followed each one, and every new situation or change of costume brought out the same cheerful recognition. And when that is said for a comedy there is nothing left to tell. We do not go to see a comedy to melt into tears. "Photos" is a modern burlesque and extravaganza, with sufficient continuity in the plot to hold the play well together, and keep the interest intact until the last. Miss Alice Harrison, the star of the troupe, is a tiny creature, with little white hands and shapely feet, a pair of bright eyes, and a voice good and full in quality, whether in speaking or singing. Her small stature renders her burlesques of tragedy more effective, while at the same time it enables her to give the enfant terrible with excellent realism. She made some clever burlesques of Clara Morris and Emma Abbott. Then, in the second act, she gave a large idea of the range of her ability. She is a charming and most natural actress, makes her points without an effort—makes not a particle of work of acting, but enters into the spirit of it as though she enjoyed the fun more than the audience. Of Louis Harrison it seems almost superfluous to speak. His "tricks and manners" are already well known here, and that they are irresistibly funny no one dares to deny. If he cannot make an emotion absurd, nobody can; one almost dreads to see the lordly Roman tear across the boards, his eye in a fine frenzy rolling, for fear the picture of Louis Harrison as the Emperor of Rome should stalk there instead. The remaining characters are well rendered, and "Photos" the success.—THE COMMERCIAL.

THE HARRISONS IN "PHOTOS."—The fun was fast and furious. Alice Harrison was the life of the piece. She was full of life and vivacity, and sang and danced herself right speedily into the good graces of her audience. She is a most charming little actress, and fully deserves her popularity. Her brother, Louis Harrison, is one of the most promising young comedians on the boards. He is a "hustler" on the stage, and works incessantly to please his patrons.—DAILY ENQUIRER.

ST. LOUIS.

The Harrisons are exhibiting their "Photos" every evening at the Olympic to large and highly-entertained audiences. The piece is new—now only on its third week—but it has already pronounced itself a "go" of sufficient strength to run the Harrisons' whole season through. The "Photos" company is a thoroughly good one for its purpose, with Miss Alice Harrison and her brother, Mr Louis Harrison, as its leading features. Alice is the very soul of frolic and merriment sweetened with song, and Louis is a young actor who has caught the spirit of grotesque humor, and has great facility of comic expression. Their entertainment is throughout hilarious.—THE REPUBLICAN, St Louis, Sept 9, 1880.

OLYMPIC.—The Harrisons began their engagement at the Olympic Theatre last night to a full house, and the audience unanimously voted "Photos" a success.—ST. LOUIS GLOBE DEMOCRAT.

OLYMPIC.—"Photos" is proving a splendid attraction at the Olympic, large audiences being present at the performances, and the greatest hilarity prevailing, as evidence of the delight experienced by all. Miss Alice Harrison and her brother, Louis Harrison, are the principal features of the entertainment, the lady playing burlesque and soubrette parts with the greatest success, and Mr. Harrison assuming a number of ridiculous roles that create the wildest kind of mirth.—ST. LOUIS GLOBE-DEMOCRAT.

LOUISVILLE.

LOUISVILLE OPERA-HOUSE.—"Photos" is an original and musical eccentric comedy, bright and sparkling, full of happy hits and laughable incidents. The entertainment is one of the most charming medleys which have been presented in Louisville for years. The company is really a great galaxy of stars, for every one of the principal performers is thorough in his or her part. It is a very amusing entertainment, and full of puns well said, and producing roars of laughter; and in this day of opera-bouffe it is really pleasing to find a play so full of snap and melody, in which the performers are so free from anything approaching indelicacy.—THE COMMERCIAL.

LOUISVILLE OPERA-HOUSE.—The Harrisons opened last evening. There was a large audience present, and the Harrisons met with an enthusiastic welcome as they appeared. "Photos" is one of the best pieces of its kind; is certain to have a permanent success. "Photos" is an amusing absurdity, and affords a couple of hours' genuine enjoyment.—THE EVENING POST.

"Photos" is a rattling piece. The whole thing is a huge exaggerated joke, and those who enjoy broad burlesque will have a good laugh over "Photos." There is plenty of singing and dancing. It contains very good acting. Miss Alice Harrison is very good. Her songs were well received by the house. She is a sprightly little body. Mr. Louis Harrison is an eccentric comedian of decided talent and an abundance of facial expression.—COURIER JOURNAL.

NEW ORLEANS, LA.

ACADEMY OF MUSIC.—Each succeeding performance of "Photos," as given by the Harrisons' Musical Company at the Academy, brings out some new mirth-provoking feature in witty dialogue and excruciatingly funny situation, which, combined with the consummate acting of the Harrisons and their company, stamps it as one of the most successful eccentric comedies of the day. It is one of those peculiar productions which, while it gives both Miss Alice and Louis Harrison an opportunity to display their dramatic talent and versatility, yet, withal, brings each member of the company prominently forward, keeping an audience interested and amused throughout, from raise to fall of the curtain. There is none of that drag so palpably manifest in most plays similarly constructed, and which, during the momentary absence of the principals, weary the house with mediocre acting and worse "business" from the lesser lights of the company putting in time on the stage. In short, "Photos" is a success, and a success through the Harrisons, who draw the line so cleverly between the sublime and ridiculous, exciting alike both admiration and mirth through their consummate acting.—THE NEW ORLEANS TIMES.

THE HARRISONS—Alice and her brother Louis—and their excellent company are creating merriment for our theatre goers in B. E. Woolf's entertaining and musical farce comedy of "Photos." This play is full of roaring fun.—THE DAILY CITY ITEM.

ACADEMY OF MUSIC.—Another large audience assembled in the Academy to witness the second representation of "Photos," and, judging from the way in which the efforts of the company were received, the piece has made a big hit with theatre-goers in this city.—THE NEW ORLEANS TIMES.

The Harrisons in their musical melange called "Photos," at the Academy. The applause bestowed on the different performers shows the piece and the people engaged to have made a hit—an opportunity for the amateur theatricals and eccentric specialties which constitute the roaring fun of the piece. The photograph gallery, with its character-costumes of theatrical people, presents just the necessary frame for the nonsense of the evening to bring forward the specialties of the different performers, and Alice and Louis Harrison are seen at their best to the full satisfaction of the audience. All are uproariously funny, and the performers last night made palpable hits, each audience unanimously voting "Photos" a success, there is such a constant flow of fun and good music.—THE DAILY PICAYUNE.

GALVESTON, TEXAS.

The Harrisons' Musical Comedy in the new and eccentric comedy of "Photos." It would be impossible to do justice to the mirth exciting scenes which came and went in all the pleasing variety of a delirium, while the loving but despairing uncle is attempting to bring the happy family together to have their pictures taken. Succeeding at last, the family whirl round in a fit of eccentricity, and in the photographer's efforts to take a flying picture the curtain falls. A slaying scene, in which the dramatis personæ, in Roman costumes, reduce the sublime demeanor of the haughty Roman to the ridiculous of the modern extravaganza, is an admirable burlesque. When it is said of the comedy that, from the beginning to the end, everybody laughed, there is little left to tell. "Photos" is a modern burlesque and extravaganza, with sufficient continuity to hold the play together and keep the interest intact to the last. Miss Alice Harrison, the star of the troupe, like Lotta, comes with a reputation acquired in San Francisco. Like Lotta, too, she is a charming actress, and makes her points without an effort. She is a tiny creature, but beautiful as a peach, and her small stature enables her to give the enfant terrible with excellent realism. In "Photos" she has four characters to sustain. She made clever burlesques of Clara Morris and Emma Abbott. Mr. Louis Harrison is one of the most natural actors that has ever appeared on the Galveston stage. It is to be said of him that he almost creates emotion by his irresistibly funny tricks. As he tears across the boards, with his eye in frenzy rolling, one experiences a mixture of fear and sparkling hilarity. In fine, no member of the troupe failed to give entire satisfaction to the full house.—THE GALVESTON NEWS, Sept. 28, 1880.

THE HARRISONS.—The Harrisons opened the amusement season at the Tremont Opera-House last night with the new, eccentric, musical and side-splitting comedy of "Photos." For the grouping of odd characters, comical situations, extravagant burlesque and mirth-provoking performances it is ahead of anything we have seen, but the fun begins with the beginning and only ceases when the curtain drops at the close. Miss Harrison, a petite, pretty, vivacious actress, was Clara Morris, Maggie Mitchell and Aimee, by turns, and her clever impersonations never failed to convulse the audience. Her imitation of Aimee in "Perichole" was especially meritorious, and was rapturously encored. To Mr. Louis Harrison's versatility there seemed to be no limit, and whether he sang, danced or "acted," he did it admirably. To say that the audience was pleased with the performance would but mildly express it. From the time the curtain rose until it dropped on the last act they were kept in a continual roar of laughter. The rollicking humor was irresistible, and the well-merited applause could no be restrained.—GALVESTON DAILY JOURNAL, Sept. 28, 1880.

THE HARRISONS.—"Photos" was again on the boards last night at the Opera-House. As on the previous night, the inimitable jokes and pleasing and sudden variety of impersonations elicited rounds of applause. In the sudden changes of the emotions, revenge giving way to love with the suddenness of changing scenes in a kaleidoscope, the Harrisons master the most difficult task of the stage. As stated in previous comment, the swift-following rounds of applause by a closely scrutinizing public is the best evidence of the complete success of the Harrisons.—THE GALVESTON NEWS, Sept 29.

ROUTE: SAN ANTONIO, Texas, Oct. 4, 5; HOUSTON, Texas, Oct. 6, 7; BRENHAM, Texas, Oct. 8; AUSTIN, Texas, Oct. 9, 11; PALESTINE, Texas, Oct. 12; SHREVEPORT, La., Oct. 13; MARSHALL, Texas, Oct. 14; LITTLE ROCK, Ark., Oct. 15, 16; MEMPHIS, Tenn., 18, 19, 20; Nashville, Tenn., 21, 22, 23; HOOLEY'S THEATRE, Chicago, Ill., 25, one week. For time and terms please address

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OF

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I OWE TO

MANAGERS

AND

PERFORMERS.

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that I acknowledge and truly appreciate the sentiments expressed by my brother managers and performers in their regrets at the untimely destruction of the Academy.

TO THE ENTIRE PROFESSION,

Variety and Legitimate, as well as to my own individual company, for their endorsement of my humble efforts to provide for their convenience, I have the keenest sense of appreciation.

CORRESPONDENTS who have kindly written me letters of condolence, I thank you one and all, and shall ever remember the kindly feeling you have so graciously expressed.

For the Press throughout the Country

I have the highest respect for their expressions of sympathy and encouragement.

PERFORMERS who have been engaged in the past at the ACADEMY, and from whom I have received communications, I answer that the balance-sheet of the future shall record in your favor and strengthen the link of fraternity and equity between manager and artist.

AGAIN I THANK YOU HEARTILY,

one and all, with that sincerity time nor misfortune can efface, and will say in conclusion that the

Academy of Music

will be completed in a short time, and trust that out of the ashes of the old shall rise a greater edifice of DRAMATIC ART, a more fitting tribute to the profession and former patrons,

I AM, LADIES AND GENTLEMEN,

Most respectfully,

WM. EMMETT.

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This is the verdict of Press, Public and the Managers everywhere. Figures don't lie. Read them. MILWAUKEE two nights, ST. PAUL one night, and MINNEAPOLIS two nights—Receipts, $3,500. CHICAGO speaks at the rate of $3,300, at the OLYMPIC THEATRE, one week. ST. LOUIS still advancing, and goes two better—POPE'S THEATRE, one week, $5,300. CINCINNATI swells the majority. HEUCKS OPERA HOUSE, immediately after the Exposition furore, and in the heat of the election excitement, on SUNDAY, Oct. 17, at two performances, the largest day's business ever done in the building. Receipts for the day $1,300. Other counties and several large cities to be heard from.

W. F. CODY, Proprietor and Manager.

Address all letters in regard to sharing terms, dates, to JOSH E. OGDEN, Business Manager.

P. S. Read what Mr. Collins, manager of Heuck's Opera House, says in his letter to Mr. Cody, dated Oct. 18, 1880. It speaks for itself:

HON. W. F. CODY (Buffalo Bill).—DEAR SIR: Permit me on the eve of your departure to congratulate you on your successful week's business at this theatre; but it is no more than you deserve, as the play and company are first-class in every particular. I don't believe there is another star in America that could have done as well, considering it was the worst week in the year, the Exposition having just closed, and a tremendous election excitement following. Notwithstanding all this you have played to overwhelmingly large houses, and yesterday you played to the largest number of people ever inside of this building in one day, the receipts of the two performances being $1,375. Wishing you the continued success you so richly deserve, I hope to have the pleasure of playing you again at this theatre at whatever date you may appoint. In conclusion, outside of our business relations, permit me to say that I have ever found you an honorable gentleman as well as an artist, and what I consider the best drawing card on the American stage. Again wishing you every success in life, I remain, yours respectfully, JAMES COLLINS, Manager Heuck's Opera House.

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